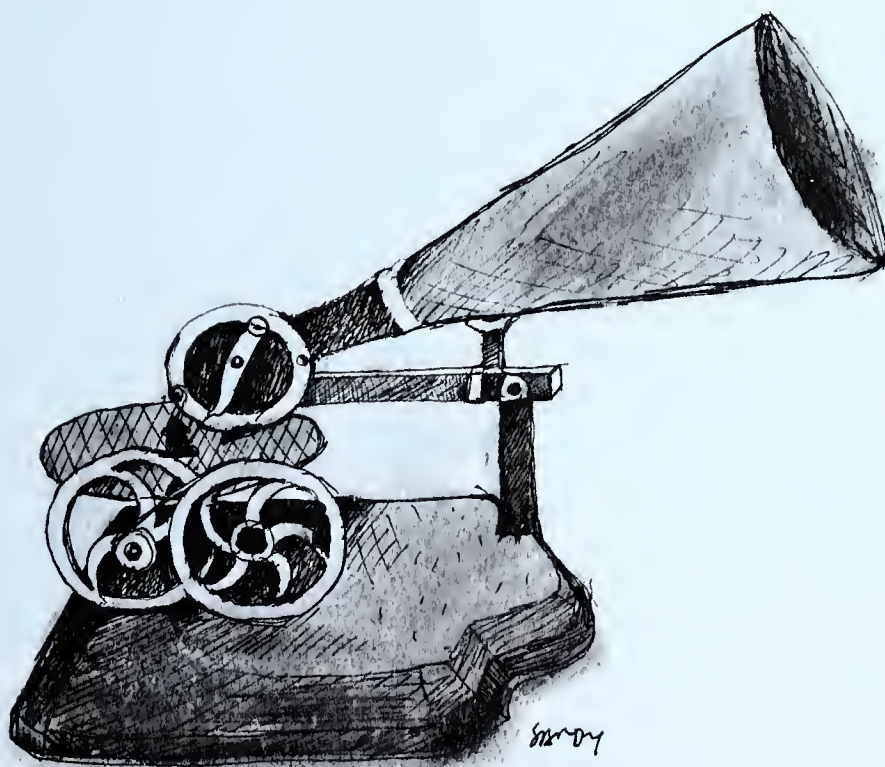


JEMF QUARTERLY

JOHN
EDWARDS
MEMORIAL
FOUNDATION



VOL. VI PART 4, WINTER, 1971, NO. 20

THE JEMF

The John Edwards Memorial Foundation is an archival and research center located in the Folklore and Mythology Center of the University of California at Los Angeles. It is chartered as an educational non-profit corporation, supported by gifts and contributions.

The purpose of the JEMF is to further the serious study and public recognition of those forms of American folk music disseminated by commercial media such as print, sound recordings, films, radio, and television. These forms include the music referred to as "country," "western," "country & western," "old time," "hill-billy," "bluegrass," "mountain," "cowboy," "cajun," "sacred," "gospel," "race," "blues," "rhythm and blues," "soul," "rock and roll," "folk rock," and "rock."

The Foundation works towards this goal by:

gathering and cataloging phonograph records, sheet music, song books, photographs, biographical and discographical information, and scholarly works, as well as related artifacts;

compiling, publishing, and distributing bibliographical, biographical, discographical, and historical data;

reprinting, with permission, pertinent articles originally appearing in books and journals;

sponsoring and encouraging field work relating to commercially recorded and published American folk music.

LETTERS TO THE EDITOR

Sirs:

Responding to Norm Cohen's "Urban Vs. Rural Values In Country and Pop Songs" (JEMF Quarterly, Summer 1970, p. 62), I would like to bring to the attention of Friends of JEMF and others that I am beginning work on a study of political themes in country music, with the accent on pre-war country songs. My interest in this was originally sparked by a letter in Bluegrass Unlimited several months ago which asked why it was that bluegrass seldom if ever took any form of active role in protesting social conditions. I remembered several older country songs which had, though admittedly the likes of "Welfare Cadillac" and "Okie From Muskogee" seem to be more current today.

I am first of all interested in gathering information on what might be termed "southern white protest music" and would welcome any and all bits of information, or comments or manifestoes from those who might be able to take the time to let me know their thoughts on the matter. Naturally, by protest I include songs on the KKK label as well as more radical songs such as Sarah Ogan's "I Hate the Capitalist System." Don't assume I already am familiar with any song; I don't want any more than I can help to miss my attention. If those who might write me happen to have a copy of the song or songs they mention, I'd like to know that as well, since ultimately I hope to produce an album or 2 LP set covering some of this material.

After completing this initial stage, I shall hope to include post-war country music, and then blues as well. I welcome all information on these fields right now, though, as well. Since I have never done any serious scholarship in the area of folklore before, I am going to need a great deal of help. I have an M.A. in politics and this will help with that half of the study, but I need to become more informed about the music itself (which I love). With a lot of help and perhaps a bit of luck, I may be able to pioneer a bit in the field of political science, which has never had a full-blown work on political content in music yet, barring one article on rock, that I know about.

William G. Nowlin, Jr.
Dept. of Political Science
Tufts University
Medford, Mass. 02153
September 19, 1970

Sirs:

We appreciated seeing the note on the book "Canada's Don Messer" on page 128 of the JEMF Quarterly. However I would like to add to the statement "one of Canada's most popular fiddlers of the 1930s and 1940s." This is quite true but his popularity has not faded and in fact he did not reach the peak of his popularity until he went on the coast to coast CBC network television show "Don Messer's

Jubilee." This show ran with top ten ratings for ten years on the CBC/TV, and in 1969 when the CBC decided to drop the show they were bombarded with protests from viewers and members of parliament all across Canada, plus many faithful viewers from the northern United States.

The show was immediately grabbed by the other Canadian coast to coast network CTV and is now in its second season with them and still obtains top ratings no matter what the CBC puts in the same time slot. Yes, Don Messer & His Islanders are still Canada's number one old time band and the one the rest of us look up to, even if we don't try to copy.

Fred Isenor
The Nova Scotia Playboys
Lantz, Nova Scotia
November 2, 1970

Sirs:

When compared to other murder ballads, the Tom Dooley ballad, dating from shortly after the Civil War, is of relatively recent vintage. As you undoubtedly know, it recounts the slaying of Laura Foster by Tom Dula near North Wilkesboro, N.C. and his subsequent hanging.

But the role of Justice of the Peace Frank Grayson of Trade, Johnson County, Tennessee, in the capture and hanging of Dula has been garbled to an amazing extent by singers (who might be excused), by magazine writers, and by writers of liner notes who supposedly have some knowledge of folklore happenings. He has been described as the third party in a lovers triangle, an enemy of Dula, a vengeful Sherriff, and some accounts list his given name as "Sherif," a name which might be likely if the Blue Ridge Mountains had been settled by Arabs.

The facts are somewhat less exciting. He was a Justice of the Peace in Johnson County, the easternmost county of the State of Tennessee. When Dula fled Wilkes County, N.C., he crossed the Blue Ridge near Boone and entered Tennessee from Watuaga County, N.C. North Carolina law officers who followed him went, quite naturally, to the closest peace officer when they entered the bordering state. That man was Grayson, who probably had never heard of Laura Foster until that moment. Grayson led a party of men who captured Dula in Doe Valley, a few miles west of Mountain City, Tennessee.

Frank Proffitt, who recorded the song for the Library of Congress in the late 1930s, lived about four and a half miles from the Grayson homestead. J. Luke Grayson, a son of Frank Grayson, lives on Church Street at Mountain City, Tennessee. Mr. Grayson is now in his eighties but he is an articulate man--a retired lawyer and former district attorney.

It might interest you to know that G.B. Grayson, who made a number of recordings in the 1920s, was a relative of this family. The little brown fiddle he used in making those recordings is now in the possession of J. Luke Grayson's son--also named Frank--who lives with his father. I understand, however, that the fiddle is owned by members of G.B.'s family who also still live in Johnson County. I saw the fiddle this summer and found, to my surprise, that it was of Japanese manufacture. How it came to be traded at a fiddlers' convention at Whitetop Mountain, Virginia, in the early 1920s, I have no way of knowing.

The younger Frank was a fiddler of considerable talent himself a few years back. He was a member of the Tennessee Merrymakers, a band headed by another well-known resident of the County, Clarence "Tom" Ashley. The band broke up long before "Tom" appeared on the folk revival scene and, in my judgement, was the best band he ever had. Sadly, it was never recorded though I know that Frank has newspaper clippings regarding it from the late 1940s or early 1950s. Other personnel of the Tennessee Merrymakers were David Green, banjo; "Brownie" Blankenbeckler, guitar; and Lloyd Dunn, mandolin and guitar. Lloyd Dunn still lives there (at Shouns) and still sings and has a good flat picking style on guitar.

I remember a joint show by the Merrymakers and the Stanley Brothers when the Stanleys were heard over WCYB's "Farm and Fun Time" at Bristol and were very popular in the area. It featured a fiddlers contest between Grayson and Lester Woodie, then with the Stanleys. After Grayson played, Woodie withdrew. Whether he was deterred by Frank's fiddling or by the enthusiasm of a hometown audience or both is something only Lester could tell you--if he could be found. Regrettably, Frank no longer plays.

Joe Wilson
427 Goffle Road
Wyckoff, N.J. 07481
September 23, 1970

(Ed. note: Several years ago, Eugene Earle purchased from Henry Whitter's widow a fiddle that she claimed had been Grayson's. The fiddle has been donated to the JEMF. With the money she received for it, Mrs. Whitter bought a gravestone to mark Henry Whitter's grave.)

Sirs:

Re: your story on "Arkansas Traveler" (JEMF Quarterly #18, Summer 1970), page 51. I recall a version recorded by Pete Seeger on a Folkways record titled "Pete Seeger and Sonny Terry at Carnegie Hall" in the late '50s....

Fritz Mulhauser
95 Highland Avenue
Watertown, Mass. 02172
September 27, 1970

NOTES FROM THE FRIENDS

The Friends are pleased to announce that John Hartford has agreed to accept the post of Honorary President of the Friends of the JEMF for the coming year. John has been active in supporting the work of the Foundation in the past, for which we are all grateful.

Friends of the JEMF in the greater Los Angeles area should mark the evening of Friday, March 5, on their calendars. That night will be the second annual JEMF Benefit Concert, to be held again at the Palomino Club in North Hollywood. John Hartford, whose appearance at the last benefit was met with warm enthusiasm, has agreed to headline the bill. Tentative plans call for a program that will mix the old and the new in Country Music.

We also wish to welcome as new Sponsors for 1971-72 the following: Robert Hilburn, feature writer for the Los Angeles Times; Bob Kingsley, program director for radio station KLAC, Los Angeles; Tommy Thomas, owner of the Palomino Club, No. Hollywood; Glenn White, country music authority and co-founder of the Bob Wills Roundup Association, Oklahoma City.

During Country Music Month in October, Radio Station KBBQ in Burbank, Calif., aired four half-hour programs as a salute to Country Music. The programs were: "A Tribute to the Opera," "The Sons of the Pioneers," "The Emergence of Bluegrass," and "The Hank Williams Story." This project, under the direction of Bill Ward, a sponsor of the Friends, with assistance from the Friends, was carried over the Mutual Broadcasting System.

Congratulations are in order for our Secretary-Treasurer, Corky Mayberry. Corky was the recipient of the Bill Gavin Award as the outstanding country music disc jockey for 1970.

Bill Nowlin, member of the Friends in Somerville, Mass., informs us that he has formed a new record company, Rounder Records, which now has two releases issued: George Pegram (Rounder 0001), featuring the old-time North Carolina banjoist; and Cluck Old Hen (Rounder 0002), starring a young city group, the Spark Gap Wonder Boys. For further information write: Rounder Records, 727 Somerville Ave., Somerville, Mass., 02143.

SPECIAL NOTICE: A new category in the Friends will be opened effective this month. In appreciation of those who join as Sustaining Members (\$50.00 or more per year), we will place each of their names on our new stationery, which will go to print March 15, 1971.

--Ken Griffis
Executive Vice President
Friends of the JEMF



CLIFFIE STONE'S HOME TOWN JAMBOREE

compliments of: Howard Dameron's

Hub City Mattress Co.

Compton • North Hollywood • San Gabriel

KXLA – daily 11:30-12:30

THE HAROLD HENSLEY STORY

by Ken Griffis

Harold Glen Hensley was born July 3, 1922 in White Top, Virginia. Harold, who was to become an outstanding country fiddler, came by his interest in music quite naturally. His father, William McKinley Hensley, played the guitar and banjo. Pearl Dinkins Hensley, his mother, played the old-fashioned pump organ. Harold's grandfather, Harvey Dinkins, was a well-known non-professional old-time fiddler in this general area. The entire Hensley family was musically inclined. Sister Priscilla played the guitar and banjo, brother Cecil the guitar, Bruce the fiddle, and Lowell the guitar. Sister Paige was the singer of the family and the youngest brother, Doyle, played the tub bass. All took up their instruments at an early age and they played for various civic functions in and around White Top.

Harold recalls learning to read music at the age of six from a traveling preacher who taught him the then widely used shape notes. In order that he might purchase a fiddle, Harold and his grandmother gathered chestnuts until he accumulated \$6.00, and then ordered one from the Sears-Roebuck catalog. As soon as the new instrument arrived, Harold made an immediate attempt at playing it. Much to his surprise and disappointment, the sounds were quite unpleasant. After a period of crying, Harold accepted the fact that he must learn to play the fiddle. Fortunately, his grandfather who was pleased that Harold had chosen this instrument, proceeded to teach him to tune and play. A few of the songs that Harold learned from his grandfather were, "Soldier's Joy," "Eighth of January," "Wednesday Night Waltz," and "Devil in the Woodpile."

The annual molasses "boil-off" which was common throughout the South, was a time when the families gathered together and of course music was a must. Harold and his family would join in and this gathering provided an excellent training ground to improve his technique and learn the many different fiddle tunes.

The annual White Top Folk Music Festival was the most anticipated event of the year. Musicians and fans alike came from miles around to play and to listen. No electrified instruments were allowed, but thumb picks were permitted. Harold recalls his first festival in 1935, with Mrs. Eleanor Roosevelt in attendance. Due to his age and ability, Harold made quite an impression--taking second place to Clarence Ashley who won top honors. Odell Tolliver (banjo) was another participant at the festival and was later to become Harold's close friend.

In addition to his father and grandfather, Harold received inspiration for a future musical career from his cousin, "Fiddlin'" Frank Blevins. He was much impressed with Frank and patterned his early fiddle style after him. The Blevins brothers, Frank and Ed, played and made recordings with The Tar Heel Rattlers, along with

Jack Reedy (5 string banjo) and Blackie Case (bass fiddle).

Shortly after the 1935 White Top Festival, Harold moved to Louisville, Kentucky, hoping to go on radio. It was from there that he began his career. With his friend, Odell Tolliver, Harold took off to visit as much of the local talent as possible. They would stay with a relative, friend or farmer, helping with the chores, just long enough to learn all the tunes at that location. They then would move on to another friend or family, absorbing all the music available. Harold was to learn that each country musician played a given tune in a slightly different manner. Most of the music that was played were hoe-downs and folk ballads.

At the age of 15, in 1937, Harold made his debut on radio station WLAP in Lexington, Kentucky, joining Guy Gore and his Moonlight Ramblers. In the group were Clyde Story (fiddle), Odell Tolliver (5 string banjo), and John Wilson (guitar), in addition to Harold and Guy (guitar). Another popular group appearing on WLAP at the same time was Uncle Henry and his Original Kentucky Mountaineers. (Uncle Henry, readers may find of interest, is the father of Dale Warren, a fine vocalist with the Sons of the Pioneers.)

Leaving WLAP in 1938, Harold hooked on with Grandpa Evans (5 string banjo) and his band, playing on WHIS in Bluefield, W. Va. While the going pay of less than a dollar a day was not excessive, the opportunity to appear on radio made it all worthwhile. Four months later, Harold became stranded with the band in Washington, D.C., and spent a few months working on the railroad earning an impressive \$18.00 a week.

Fortunately, he was soon able to return to the music he loved so well, joining Ralph Riddle's group on WBIG in Greensboro, North Carolina. In addition to their daily radio program, they would make local appearances for various civic functions. On the station at that time, too, was a popular group, Roy Hall and his Blue Ridge Entertainers, featuring a fine fiddler, Tommy Magness. Charlie Monroe also had a group on the station.

Leaving Greensboro, Harold journeyed to Fredericksburg, Va., joining Blackie and His Lazy K Ranch Boys, on WFVA. The Ranch Boys were a western group, cowboy outfits and all. With the band was an entertainer with outstanding talent, Joe Maphis. Harold recalls the highlight of their program was when the various members would pass their instruments to Joe to play. Others with the group, at that time, were "Flash" Machinsky (accordion), Charlie McGregor (vocal and guitar), and Blackie Skiles (leader and guitar). After a few months in Fredericksburg, the band moved over to WRVA in Richmond, where they met with limited success and disbanded.

In late 1940, Harold became a member of a fine group, The Tobacco Tags. In addition to Harold were Luke Baucom (mandolin), Hash House Harvey (fiddle and mandolin), Reid Summey (guitar), and Sam Pridgen (bass). This group made appearances throughout the southern states. The Tobacco Tags made their first recordings (Harold's

first also), in February, 1941, at a hotel in Atlanta, Ga. They recorded six sides on Bluebird Records for A&R man Dan Hornsby--Harold's pay being \$30.00. The group broke up shortly after the beginning of World War II. He joined the Blue Mountain Boys in Lynchburg, Va., remaining about three months.

A letter from a friend, Kelland Clark, in early 1942, led Harold to contact a Miss Billie Walker and Her Hillbilly Band. He was hired and moved to Mineral Wells, Texas. The band was well received by their Texas fans, due in part to the exposure they received over the Texas Quality Network and their sponsor, the Crazy Water Crystals Company. They appeared daily for 30 minutes, following W. Lee O'Daniel and His Light Crust Doughboys. Early, in 1942, Hal Collins, one of the owners of the Crazy Water Crystals Company, chose to run for governor of Texas. Collins joined W. Lee O'Daniel, who was seeking re-election as Senator, and with a group of musicians, Harold included, began stumping the state from a flat-bed truck. Harold recalls the most requested song, by far, was "San Antonio Rose."

With the end of the Crazy Water Crystals program, Harold decided it was time to return home and traveled as far as Memphis, Tenn. There, he had an opportunity to join Hal Burns and His Garrett Snuff Varieties. In addition to a daily live show on WMC, the group made transcriptions which were played throughout the South. The group had the advantage of following a network show coming over WMC from Shreveport, La., featuring Jimmie Davis. With the Hal Burns band were, 'Jackie Boy' Pennington (fiddle), his wife Tillie who did a comedy routine, 'Honolulu Johnny' (steel), Ralph Love (bass), and Lonnie Love (guitar). After an association of about six months, Harold became homesick and returned to Virginia. But after a few weeks at home, Harold missed the excitement of the big city, returned to Memphis, and joined Bob McKnight and His Ranch Boys, who then were appearing on radio WMC. The McKnight group was most unusual. Of the six members, three, including McKnight, were blind. McKnight was leader and played guitar. Other members were Jimmy Smith (alto sax), Ray Martin (accordion and piano), 'Freddie Boy' Burns (guitar) and Bill Mounce (bass and comedy). Harold recalls with a good deal of amusement, the many long hours of disagreement between the sightless members of the band, with one questioning the other's ability to "see" what was going on.

While with the Ranch Boys, Harold, in contact with members of the visiting big bands, determined the importance of playing more than one instrument. Picking up an old clarinet, with a few lessons, he became rather proficient, going on the the sax and flute. The influence of the Bob Wills band was being felt, with more and more western groups adding horns.

After approximately six months, Harold decided once again to return home. Fate determined otherwise. Stopping off in Nashville, Harold was approached in the lobby of the Clarkston Hotel by a Paul Howard, inquiring if he could play that fiddle he was carrying. Only partially accepting his word, Paul asked for a short audition. Then and there Harold was offered a job with Paul Howard's group,

The Arkansas Cotton Pickers. Harold refused the offer, stating that he was through with show business and the strain and stress of long hours, always traveling--going--going--going. With that he strolled down to the bus depot, but, as it was Labor Day, 1943, it was impossible to get on a bus. So Harold decided that he would return and accept the job for a few days, becoming a member of the Arkansas Cotton Pickers, one of the many groups then appearing on the Grand Old Opera. With the Cotton Pickers were Little Jimmy Byrd (mandolin), Slim Watts (bass and comedy), Tex Willis (guitar) and the leader, Paul Howard (guitar and vocal).

Appearing on the Opera at that time were Pee Wee King and His Golden West Cowboys, Ernest Tubb and His Troubadors, Roy Acuff and His Smoky Mountain Boys, George Wilkerson and the Fruit Jar Drinkers, Oscar Stone and the Possum Hunters, The Gully Jumpers, the Duke of Paduca, and Minnie Pearl, among others. The Arkansas Cotton Pickers had a 6:00 to 6:15 a.m. radio show. They were followed by a relatively unknown artist singing and playing his guitar. Harold recalls that he felt sorry for this struggling artist and hung around to play "fill-in" fiddle for him. As this singer was a few years older than Harold, he just knew that this poor fellow would never make the grade. This "unknown" was Eddy Arnold.

After being on the Opera with Paul Howard's group for less than a year, Harold received a telegram saying that the "Buckaroos," then appearing on the big Saturday night "Iowa Barndance Frolics" needed a fiddler. So it was off to Des Moines. The "Barndance" was quite a production--with around 40 to 50 people appearing. While in Des Moines, Harold met and married Phyllis Peiffer. Then, another telegram was unexpectedly received, after about a year on the "Barndance." The sender, Hank Penny, told Harold that Hollywood was calling and he should hustle on out. Although they had never met in person--they were known to one another by reputation, each having heard the other on radio. Feeling this was the big opportunity, Harold and Phyllis packed up and took the train for California.

Arriving in Los Angeles, May 22, 1945, they were met by Hank Penny. Hank was associated with the "Foreman" Phillips barn dance organization. "Foreman," who was a country music disc jockey, had four country dance halls in operation--The Venice Pier Ballroom, The Culver City Ballroom, The Baldwin Park Ballroom, and the Town Hall Ballroom in Compton. The bands would rotate from ballroom to ballroom. If Hank was working the Venice Pier Ballroom from 8:00 p.m. to 12:00 p.m., he would move to Culver City to cover the 1:00 a.m. to 4:00 a.m. dance and Ted Daffan's band who had been playing there would move to Venice Pier.

Hank had a swinging band, with Noel Boggs (steel), Jimmy Wyble (guitar), Buddy Ray (fiddle), Allen Reinhardt (bass), Jerry Dooley (guitar), and Pee Wee Adams (drums). Their style of music was basically western swing. It was a time of frequent change for most west-coast country musicians, and leaving the band after about four months, Harold spent a few months with Curley Williams and the Georgia Peachpickers before working a short while with Ray Whitley's group.

Harold then moved over to join Red Murrell's group, The Ozark Playboys, appearing at the 97th Street Corral in Los Angeles. Murrell, who played fiddle, guitar and sang, had a very talented group. Other members of the band were Shorty Scott (fiddle), Sleepy Carson (guitar), Abner Wilder (banjo), Hi Busse (accordian), Woody Applewhite (fiddle), and Al Barker (bass). This was Harold's first experience with three fiddles. Another very popular band, Spade Cooley, was featuring four fiddles. The use of four necessitated playing from written music and probably most of the country fiddlers of this era played by ear. Harold was an exception, having studied music while in Memphis.

While Harold was with Red Murrell, they recorded on the Signature and Acme labels. In addition, he sat in with many groups on various recording sessions. In 1946 he made his first appearance in a movie, "The Durango Kid" with Charles Starrett. Harold recalls appearing in a Johnny Mack Brown movie in which two other country talents appeared, Curt Barrett and Ken Card. (Curt is to be remembered as one of the earliest members of The Beverly Hillbillies, who were on radio around 1930.)

In early 1946 Harold made his first westcoast radio appearance with Andy Parker and the Plainsmen. On the show, too, were Red Rowe and Carolina Cotton. About a year later, Harold was asked to substitute for a missing member of the Cliffie Stone band, then appearing on a daily radio program at KXLA in Pasadena, "Dinner Bell Round-up." Merle Travis introduced him to Cliffie and Harold made such a favorable impression that he was signed as a regular. In addition to Merle on the show at that time were Wesley Tuttle, Eddie Kirk, Judy Hayden, Billy Liebert and Herman the Hermit. Herman, Cliffie's father, was referred to as the Uncle Dave Macon of the west coast. He was quite talented, playing several instruments.

The finale of each show was a gospel quartet number. The quartet members were Harold, Speedy West, Merle Travis and Cliffie. Cliffie was late for rehearsal one day, and needing a bass singer, they asked the station D.J., who spiced up his country music program by singing along with the records, if he would like to sub for Cliffie. He agreed and made such a hit that he was asked to join the show as a regular. The D.J., Tennessee Ernie Ford, remained on the show for several years.

In 1949, this popular radio show moved to the El Monte Legion Stadium and began an extremely successful run that was to last for almost ten years. The name was changed to "Home Town Jamboree" and the program spawned a number of successful artists--Tennessee Ernie Ford (later to drop the Tennessee), Billy Liebert, Joannie O'Brien, Mollie Bee, Jimmy Bryant, Speedy West, Dallas Frazier, Billy Strange, and Terry Preston, better known now as Ferlin Husky. Several transcriptions were made by the group, featuring Tennessee Ernie, for Radio Ozark, originating out of Springfield, Missouri. After the Home Town Jamboree program came to an end, Harold concentrated on recording sessions, performing in various night spots and frequent movie and television appearances.

Harold, who is a quiet, likeable individual, enjoys reminiscing about his earlier days in country music. He laments the fact that we do not hear much of the music written and recorded during the '40s and '50s. Harold feels this period was the spring-board for so much great music and artists and it is deserving of a greater amount of respect from the music industry as a whole.

In recalling fiddlers that he was associated with or came to know, he greatly respects the talents of Frank Blevins, Jesse Ashlock, Billy Wright, Billy Armstrong, Tommy Jackson, Hugh Farr, Tex Atchison, Joe Holley and Louis Tierney; these are a few of the names that quickly came to mind. Many artists and fans alike, undoubtedly would add the name of Harold Glen Hensley to this list of respected "fiddlers."

HAROLD HENSLEY DISCOGRAPHY

(Note: This discography lists only recordings on which Hensley is credited by name.)

BLACK MOUNTAIN RECORDS--45 rpm (Made in Los Angeles in 1962-64)

<u>Release No.</u>	<u>Titles</u>	<u>Artist Credit</u>
45-4550-A/B	Bear Creek/Rock Island Special	1
45-4551-A/B	Beverly Hillbillies/Possum Gravy	1
45-4553-A/B	Diesel-No Brakes/Back Up and Push	2
45-4554-A/B	Georgia Ivy/Lost John	2
45-4555-A/B	Cumberland Gap/Sourwood Mountain	2
4557-A/B	Brown's Ferry Blues/Old Dan Tucker	3
4558-A/B	Columbus Stockade Blues/Sally Anne	3
4560-A/B	Martha Campbell/Wildwood Bouquet	3
4561-A/B	Get Along Cindy/Big Ball in Cowtown	3
4563-A/B	Bully of the Town/Ida Red	4
4565-A/B	Home Sweet Home/Fiddlin' Around	4
4566-A/B	H & J Breakdown/Wild Indian	4

Personnel: Harold Hensley, fiddle; Jimmy Bryant, guitar; Roy Lanham, guitar; Rue Barclay, bass; Don Parmley, 5 string banjo.

1=Harold Hensley & His Bear Creek Swamp Jumpers

2=Harold Hensley & the Bear Creek Swamp Jumpers

3=Harold Hensley and the Virginia Mountaineers

4=Harold Hensley and His Virginia Mountaineers

CROWN RECORDS--LP Albums (Made in Los Angeles in 1965-66)

CST 530	Favorite Hoe Down Fiddle Hits	3
CST 554	Hoe Down Country	3
CLP 5512	Orange Blossom Special and other Hoe Down Fiddle Favorites	3

VERNON DALHART (1883-1948) AND "THE PRISONER'S SONG"

By Walter Darrell Haden

(Editor's note: The following article is from the biography of Dalhart that Prof. Haden, who is on the faculty of the University of Tennessee at Martin, is presently writing.)

Two hit songs sparked not only Vernon Dalhart's country music career but also the start of the commercial country music industry itself. While "The Wreck of the Old 97" is more notorious, it is less important than "The Prisoner's Song." As Sigmund Spaeth observed, "To the surprise of everyone concerned, it was "The Prisoner's Song" that sold the record, carrying its distributions to fantastic figures."

In comparison with the long, bitter litigation over who wrote the railroad song, the dispute about who penned "The Prisoner's Song" has been less public but hardly less bitter. Dalhart at first claimed that "The Prisoner's Song" was written by his cousin, Guy Massey. In fact, Dalhart had the song copyrighted in Massey's name in the fall of 1924. But only a little over four years before his death, Dalhart told a Bridgport (Connecticut) Post interviewer that he and Massey took a break from his Victor session (July 13, 1924) and retreated to a nearby hotel room, where--in columnist Anne Whelan's words--"Massey wrote the words and Dalhart churned out the music just to fill space." "The Prisoner's Song," thus a-borning, was "written in a few hours on hotel stationery."

However, a few years earlier Dalhart had declared in a nationally aired radio broadcast that he was the song's sole writer. In an undated letter to Jim Walsh the late Carson Robison, (1890-1957) the most important of Dalhart's collaborators, (1924-28) recalled this incident and other details of the song's disputed history:

Guy Massey...sang the song continually while he was visiting Dalhart in New York and when Dal and I were called by Victor to record "Wreck of the Old 97," Mr. Eddie King of Victor asked us if he had anything to put on the back of it. Dal told him about "The Prisoner's Song," which at that time was not even named, and told Mr. King there would be no royalty, as the song was public domain, as far as he knew. We recorded it and shortly afterwards Dal copyrighted the song in his name and stuck Victor for royalties. As far as I can learn, he collected from Shapiro-Bernstein approximately \$85,000 which represented 95 per cent of all royalties. Guy Massey got five per cent and died...a few years later practically penniless. In later years when Dal was doing everything he could to get back on records, he was guest star on "We, the People," and I cringed when I heard him tell how he went home one night and composed "The Prisoner's Song." The man never composed a note of anything in his life....

Robison, a 1970 nominee for the Country Music Hall of Fame and gifted composer of the lion's share of Dalhart's sentimental, novelty and topical hit songs, was asked so often about "The Prisoner's Song" genesis that he prepared a statement for inquirers:

In 1924 I was under contract to RCA as a guitar player and about the end of July or the beginning of August, 1924, was called in to meet Mr. Vernon Dalhart, whose real name is Marion Try Slaughter, for the purpose of recording the "Wreck of Old 97." [sic] At that time, as I recall, the question arose as to what might be appropriate backing for this number and Dalhart said he had a number that his cousin Guy Massey had been singing at his home. As I recall, Mr. Edward King asked Mr. Dalhart what the title of the song was, and he said that as far as he knew it had no title, but was in regard to a man who was in prison. A few days later, we were called in to record "Wreck of 97" [sic] and at that time we were asked by Mr. King if we were willing to record the number which was later called "Prisoner's Song." On the basis that if the committee in Camden [New Jersey] accepted the recording we would be paid regular recording fees. It was accepted and later the recording was released October 3, 1924.

The story in connection with the writing of the "Prisoner's Song" as told to me by Vernon Dalhart is that one of Guy Massey's brothers was in the penitentiary. The brother passed the song on to Guy Massey who in turn sang the song in Mr. Dalhart's home in Mamaroneck, New York, where he [Massey] was living temporarily. As far as I know, and from what Mr. Dalhart told, Guy Massey had nothing to do whatever with the composition of the song, nor Dalhart, it was merely a song, as I said before, which was heard in the penitentiary. I was associated with Dalhart for four years 1924-28 and during that time I know that Dalhart never wrote or composed any sort of music or words....

As far as Guy Massey was concerned, I know of no other song that he wrote at all, although his name appeared on a publication of Shapiro-Bernstein called "Aincha Comin' Out Tonight," which was actually an adaptation of the folk song "Buffalo Gal" and as I recall, I wrote the words myself and used the original folk music. The title "Aincha Comin' Out Tonight" as I recall, and I'm sure I'm right, was suggested by Elliott Shapiro of Shapiro-Bernstein.

It is my recollection that Elliott Shapiro told me that Guy Massey received 5% of the writers' royalties on the "Prisoner's Song" and that Vernon Dalhart got the other 95%.

Not only in this instance but in many others I was told so many conflicting stories by Vernon Dalhart that it was difficult to know what was right.²

Dalhart continued to answer equivocally when Jim Walsh inquired about the origin of "The Prisoner's Song" [see Walsh's indispensable eight-part series on Dalhart in Hobbies, May-December, 1960]. In an undated letter from the 1940s, Dalhart wrote cryptically to Walsh:

For your information, "The Old 97" sales were nothing to compare (according to statistics) with "The Prisoner's Song." However, "The Old 97" was the cause of "The Prisoner's Song" in that it needed a tie-up, and I had "The Prisoner's Song" up my sleeve...."³

Indeed it seems to have been the ace Dalhart had needed.

The late New York Herald Tribune's Dalhart death notice (September 17, 1948)⁴ singled out "The Prisoner's Song" as a song that "made history...being sung and wailed in speakeasies, fraternity houses, and theaters all over the country..." selling "225,000 copies in four months and...still being sold." Of the song's writer or writers, the Tribune commented:

Its origin is lost in a confusion of stories, several versions contributed by Mr. Dalhart himself. Sometimes he claimed authorship. More often he credited the song to his cousin, Guy Massey, a wandering singer with a tragic life who died at 27, just as his song was becoming famous. Mr. Massey's name is listed as author in the published version. Both the tune and the theme, however, appear in the folk music of Tennessee and Kentucky and in old cowboy and prison songs. A consensus of authorities is that Mr. Massey picked these up in his travels and combined them in a song which Mr. Dalhart edited into its final version.

On February 2, 1969, Bobby Gregory, song collaborator and accordionist on several Dalhart sessions in 1929 and 1930, told me in an interview at his home in Nashville, Tennessee:

Dalhart wrote that [“The Prisoner's Song”] himself, but he put his cousin's name, Guy Massey's name on it, and Guy died a short time after that. So it became a tremendous big thing and earned a fortune in royalties and those fellows that weren't in on it, you know, were probably wishing, "Why didn't I squeeze in on it?" Jealousy in the music business--you can't imagine how deep it runs in some people. Dalhart--I was in the office before he went down to Dallas to take care of the funeral arrangements and everything [for Massey]. He paid all of that out of his own pocket...hospital bills and funeral expenses.

After the song got so big, a lot of the chiselers, the sharpshooters, tried to get in on it. They said "I helped him, I did this, I did that," and they didn't do anything.

Here's the way Dalhart explained it to me: They had cut "The Wreck of the Old 97" in the Victor studios on 24th Street there in New York and two or three other sides. He needed a backside for the third song. The musicians had gone to lunch to a couple of places there on Third Avenue. You know, those one-arm joints where they go to eat. While the musicians were out to lunch, Dalhart scribbled down the words to "The Prisoner's Song," and the song was taken from an old P.D. called "Meet Me in the Moonlight." The melody, if you get that song, "Meet Me in the Moonlight," and you look at the words and the music, you'll see they're very similar. Dalhart straightened it out, and he put the thing in lines so it told a story like I told you before. Before there were a lot of lines in there; "Meet Me in the Moonlight," but you didn't know why and and so-forth. But Dalhart made it into "The Prisoner's Song." ...So when the musicians come back from lunch, they went into it. He ran over it two or three times and they sat down and they cut it, and the thing just come out perfect, you know, unusually good. Just balanced--perfect. And so, there is others later on tried to say, "Oh, I helped him with that; I threw him this idea and I did this and I did that." There was nobody around, In this case, he was in there while the musicians were out to lunch. He was in there figuring this, how he was going to do it, you know, when they come back and he straightened the story out and it made sense, like I was telling you and when he cut it--why it was just a little gem. Dalhart went and he copyrighted this when he came out of the studio. He copyrighted it, even though he put his cousin's name on there and later he placed it with Shapiro, Bernstein.

They took care of him from there on. But he was nobody's fool. Even those guys that thought they were smart alecks, they didn't put anything over on Dalhart. He was a clear-thinking guy, and he was fair-minded, and he would give you a fair shake on any business dealings you had with him.

It is a fact that after Massey's death in 1926, the singer assumed total ownership of "The Prisoner's Song" copyright and drew its royalties until his own death September 15, 1948.

Nathaniel Shilkret, a musical director for Victor records in 1924, recalled a rather different story of the song's origin in an interview with Jim Walsh. He remembered that Dalhart's fortunes as a singer of popular music were on the wane, or at least so with

Victor, Mr. Shilkret said. Dalhart, anxious to boost his declining sales in the wake of radio's inroads, reminded Victor officials of his success earlier in 1924 on an Edison recording of "The Wreck of the Old 97." Insisting that Victor, too, should record his version of the railroad song, the singer said, "Come on and give me the date! I need the money!" Victor, however, was reluctant to experiment, pointing out Dalhart's lack of a proper song for the record's flip-side. Invited finally to bring in a manuscript by his cousin, the singer--Shilkret recalled--brought in "some pencilled notes" without music:

The manuscript, as he submitted it, was a mess. It was only long enough to fill about half a record. I told him it couldn't be used as it stood, but that I thought it might be fixed up to do.

He agreed for me to take it home with me. I wrote more verses and ground out a simple, mournful tune to fit the words.

When I submitted the finished result to Dalhart he was well pleased. But neither then nor when the record became the biggest seller ever made up to that time did he offer to give me as much as a cigar.

.....
The original manuscript may have been written or copied from some source by Dalhart's cousin, Guy Massey, but it was unusable and not worth recording as it stood. Dalhart himself had nothing to do with writing it. There would have been no "Prisoner's Song" record if it had not been for my altering, editing, and adding to the manuscript.⁵

The Pathfinder in its notice of Massey's death reported that "Guy S. Massey, 27-year-old sailor-minstrel and ballad writer...on his deathbed claimed the words as his own." A number of the magazine's readers objected to Massey's being credited with even the writing of the words. The now defunct magazine conceded lamely, "apparently the song was written years ago and made popular by the sailor-minstrel."

From Dallas Mrs. Kate M. Bryan wrote the magazine to say she had known the Massey family for a good while. Guy Massey's older brother, Robert, she declared, picked up "The Prison Song," as she called it, while tramping about the nation in his youth:

His brother Guy, a vaudeville actor, came from N.Y. to visit his family, and while here Robert taught him a number of these songs thinking they would be good material for his vaudeville work....Robert was living in my house at the time [of the song's great national popularity] and discussed it with me from time to time. Guy's attitude toward this...musical fraud...was that he "had beat Robert to it in the perpetration of a huge joke on the public."⁶

Immediately Mrs. Bryan's letter drew a reply from Seaborn C. Massey, Jr., of Dallas. This older brother of Robert and Guy, protesting his late brother's integrity, insisted that "both words and music" of "The Prisoner's Song" "were written by Guy Massey and were his own composition regardless of what others may say in reference to it."⁷

The song which made the biggest selling vocal disc in history, is--despite Dalhart's, Massey's, Shilkret's and others' claims to its authorship--another folk song. In folk song collections "The Prisoner's Song" is also known as "Prisoner Walls," "Sweet Lulur," "Meet Me in the Moonlight," and "I Have a Ship on the Ocean." "All Bowed Down in Prison" is Riley Puckett's title for the traditional ballad as he recorded it. Folk song collections having one or more versions of the song include those of the Archive of American Folk Song at the Library of Congress, A.K. Davis, Jr.'s Folk-Songs of Virginia, Sandburg's The American Songbag, Helen Creighton's Songs and Ballads of Nova Scotia, and W.R. MacKenzie's Ballads and Sea-Songs from Nova Scotia.

In a letter of September, 1960, to Jim Walsh, Robert Williamson of Petersburg, Ontario, Canada, wrote

In 1924, at the age of 19, I came to Canada from Scotland with my father's family. In the fall of 1925, while teaching in northern Saskatchewan, I heard "The Prisoner's Song" (probably Vernon Dalhart). Home for Christmas, I was singing this song around the house when I was rebuked by my mother. "Sing the song right," she said. I was surprised, but still more surprised when mother sang the song from beginning to end in the broad Doric Scots. This was a song she had known when she was young. She had learned it at least before her marriage in 1901.

It seemed to me at the time that the ease and fluency of the words and phrasing showed that the words had originally been written in Scots, but I am no longer sure of this....I did not copy the Scots words, and mother and dad and their contemporaries are all long gone....I have no connections in the Old Country to help dig up these words.⁸

Norman Cohen has already pointed out that "the traditional 'Prisoner's Song'...shares some lines with a different, and historically important, hillbilly ballad of the same name recorded by Vernon Dalhart in 1924. Dalhart's song, incidentally, has also entered tradition--if indeed it is not derived from traditional sources."⁹

"One of the editors" of the Frank C. Brown Collection of North Carolina Folklore in Folk Songs from North Carolina, notes that he "learned the tune and a few stanzas [of a "Prisoner's Song" version] forty years ago [1912]" in Mississippi. Either editor Henry M. Belden or editor Arthur Palmer Hudson had heard the song from a

cotton chopper, a young white man, twelve years before Dalhart was to record Edison #51461 and Victor #19427.

According to Dorothy Scarborough, the traditional American folk song is a descendant of an old English song, "Here's Adieu to All Judges and Juries."¹⁰ Thomas Burton and Ambrose Manning have collected variants of the song under the titles "New Jail," "Prisoner's Song," and "The Old Prisoner's Song," the latter variant sung by the late Clarence Tom Ashley (1895-1967) in a recording April 7, 1966, at his Shouns, Tennessee home. The tune to the Ashley variant, however, is more nearly the melody of "I'm Thinking Tonight of My Blue Eyes," as recorded by A.P., Sara, and Maybelle Carter (Victor V-40089; VE-49859-3; Feb. 14, 1929) with which "The Old Prisoner's Song" shares an almost identical first stanza:

Ah it'd been better for us both if we'd never
In this wide wicked world had never met.
While the pleasure we seek here together
I am sure I can never forget.

In the early nineteenth century an extremely popular parlor song was a weeper called "Meet Me by Moonlight Alone." Written by J.A. Wade, an Englishman, the song shares individual lines and phrases with the Dalhart hit. Harold Simpson in his A Century of Ballads reports that sales of the Wade song were enormous for many years after its publication.

It is difficult to know whether Wade actually composed an original work in "Meet Me by Moonlight Alone." Perhaps he--as apparently Dalhart, Guy Massey, or Shilkret appears to have done--simply served as the catalyst through which elements of several earlier folk or composed songs came to be fused in a fresher, even more popular and enduring form. Evidently Wade's song had a published and oral circulation widespread enough to have put it into or to have returned it to the oral tradition. Similarly, the estimated 25,000,000 record sales of Dalhart's "Prisoner's Song" recordings certainly appear to have been a circulation pervasive enough to have recycled that song again into a continuing folk tradition.

--University of Tennessee
 Martin, Tennessee

FOOTNOTES

1. Sigmund Spaeth, A History of Popular Music in America (NY: Random House, 1948), p. 445.
2. From a copy of an undated statement, the original signed by Carson J. Robison, sent to me in a letter of June 5, 1969, by Mrs. Catherine A. Robison, widow of the late singer-composer.
3. Jim Walsh, "Vernon Dalhart--Part VII," Hobbies (December 1960), p. 33.

4. The full obituary is quoted in Jim Walsh's "Vernon Dalhart--Part I," in Hobbies (May 1960), p. 33.
5. Jim Walsh, "Vernon Dalhart--Part IV," Hobbies (August 1969), p. 33.
6. Ibid., p. 60.
7. Ref. 3, p. 33.
8. Ref. 5, p. 60.
9. Norman Cohen, "The Skillet Lickers: A Study of a Hillbilly String Band and It's Repertoire," Journal of American Folklore, 78 (July-Sept. 1965), p. 234.
10. Dorothy Scarborough, A Song Catcher in Southern Mountains (NY: Columbia University Press, 1937), p. 346.

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A PRELIMINARY VERNON DALHART DISCOGRAPHY. PART I: COLUMBIA RECORDINGS

With this issue of JEMFQ we begin the arduous task of assembling a discography of the recordings made by Vernon Dalhart. The successful completion of this project depends on the cooperation of our readers in sending us whatever corrections and additions to the data that they may have.

Part I of this series lists all recordings made for the Columbia company and associated labels. The data have been compiled from the files of the JEMF. The listing is arranged as follows. Column 1: recording date. Column 2: master number, with known issued take numbers suffixed. Column 3: song title, followed by a numerical code (explained below) indicating the accompanying instrumentation. Column 4: release numbers, followed, in parentheses, by the artist(s) credited on the labels. Where no such credits are given, it can be assumed that the only artist credited is Vernon Dalhart, except on Harmony issues, on all of which Mack Allen is credited.

For brevity, we have omitted the letter suffixes that follow the release numbers. I.e., Co 299, Di 6005, Ha 5115, Ve 7035, and Cl 5241 are actually Columbia 299-D, Diva 6005-G, Harmony 5115-H, Velvetone 7035-V, and Clarion 5241-C. These suffixes were used on all releases except the very early Columbias, which had an A prefix and no suffix. Artists are abbreviated according to the code shown below. We have also omitted the W prefix from the master numbers signifying that the recordings were electrically made. All Columbia recordings made on or after May 13, 1925 (in this listing) were electrically made. However, it seems that all recordings even after that date that were intended for Harmony and associated labels were acoustically made. All recordings were probably made in New York.

<u>Label Abbreviations</u>		<u>Instrument Abbreviations</u>	<u>Artist Abbreviations</u>
Cl -- Clarion		1 - guitar	AB -- Al Bernard
Co -- Columbia		2 - violin	AC -- Al Craver (Dalhart pseud.)
CoAu -- Australian Columbia		3 - harmonica	AH -- Adelyne Hood
Di -- Diva		4 - jews harp	CAV -- Cavaliers
Ha -- Harmony		5 - banjo	CR -- Carson Robison
Re -- Regal (Australian)		6 - cornet	CW -- Charlie Wells (Robison)
RZ -- Regal Zonophone		7 - clarinet	DTP -- Dalhart's Texas Panhandlers
(Australian)		8 - mandolin	ES -- Ed Smalle
Si -- Silvertone		9 - piano	GP -- Gil Parker (Robison)
Ve -- Velvetone		10 - bass viol	Ha -- Harmonians
		11 - 'cello	MA -- Mack Allen (Dalhart)
		12 - lute	TW -- Tom Watson (Dalhart)
		13 - organ	
		14 - bass clarinet (?)	
		15 - castinets	
		16 - full band	
?	?	Just a Word of Sympathy	Co A-2103
?	?	Paul Revere	Co A-2567
10/11/21	80019	Weep No More (My Mammy)	Co A-3500
11/19/21	80076	I Want My Mammy	Co A-3520 (VD-AB)
2/17/22	80207	Pick Me Up and Lay Me Down (In Dear Old Dixieland)	Co A-3575
3/11/22	80233	Hawaiian Rainbow	Co A-3587
?	?	One Little Smile	Co A-3885
?	?	Honeymoon Chimes	Co A-3885
2/19/24	81575	Home in Pasadena	Unissued (VD-ES)
11/13/24	140136-6	The Prisoner's Song -1,2	Co 257
"	140137-2	Ain't Ya Comin' Out Tonight -1,2,3	Co 257
		Note: Mxs. 140136 and 140137 remade on 11/25/24; then re-recorded electrically on 3/3/26 (see below).	
11/25/24	140150-2	De Clouds Are Gwine to Roll Away -1,2,3	Co 267, Di 6001, Ve 7031
12/19/24	140196-2	I'm Doin' the Best I Can -1,3,4,9	Co 267, Di 6001, Ve 7031
12/30/24	140217	Please Be Good to My Old Girl	Co 280
1/21/25	140353	Glad Eyes	Co 322
1/27/25	140364	The Time Will Come	Co 299, Di 6005, Ve 7035, Ha 5115
"	140365	Be Sure Can Play the Harmonica	Co 299, Di 6005, Ve 7035, Ha 5115

2/5/25	140320-3	The Chain Gang Song	-1,3	Co 334, Ha 5128, RZ EE35
"	140321-2	Mother and Home	-1,2	Co 334, Ha 5128
3/2/25	140407-4	In the Baggage Coach Ahead	-1,2	Co 15028
"	140408-3	A Boy's Best Friend is His Mother	-1,2	Co 15028
Note: Mxs. 140407/08 re-recorded electrically on 4/6/25 with the same master nos. The above takes are electrically recorded.				
4/4/25	140496	Dear, Oh Dear		Co 351
"	140497	The Runaway Train		Co 351, RZ EE35
5/13/25	140595-3	The Picture That Is Turned Towards the Wall	-1,2	Co 15030
"	140596-2	After the Ball	-1,2	Co 15030
Note: All Columbia masters on and after 5/13/25 were electrically recorded.				
5/27/25	140627-3	The Death of Floyd Collins	-1,3,3	Co 15031 (AC)
"	140628-1	Little Mary Phagan	-1,3,3	Co 15031 (AC)
5/28/25	140631	Dreamy Carolina Moon		Co 390 (CAV)
6/4/25	140646-2	The Sinking of the Titanic	-1,3	Co 15032
"	140647-1	New River Train	-1,3	Co 15032
6/6/25	140656-2	The Rovin' Gambler	-1,3,3,4	Co 15034 (AC)
6/22/25	140708-1	The Wreck of the 1256 (On the Main Line of the C & O)	-1,3,4	Co 15034 (AC)
7/10/25	140679-3	The Santa Barbara Earthquake	-1,2	Co 15037
"	140680-1	The John T. Scopes Trial	-1,2	Co 15037
7/30/25	140795-2	The Sidewalks of New York	-1,2,3	Co 437, Co 15256 (AC)
"	140796-1	The Girl I Left Behind Me	-1,2,3	Co 437
8/10/25	140831-3	William Jennings Bryan's Last Fight	-1,2	Co 15039
"	140832-1	Many, Many Years Ago	-1,2	Co 15039
9/11/25	140929-1	The Wreck of the Shenandoah	-1,2	Co 15041
"	140930-1	Stone Mountain Memorial	-1,2	Co 15041
"	140931-2	Frank Dupree	-1,2,3	Co 15042
"	140932-1	Mother's Grave	-1,2	Co 15048, Re G20724
9/19/25	140966-2	The Curse of an Aching Heart	-1,3	Co 15048, Re G20771
"	140967-2	Sydney Allen	-1,3	Co 15042
"	141018-1	Little Birdie	-1,3	Co 15044 (AC)
"	141019	When I'm With You		Unissued
10/9/25	141099-2	Sinking of the Submarine S-51	-1,3	Co 15044 (AC)
10/17/25	141149-1	The Fatal Wedding	-1,2	Co 15051, CoAu 01890
"	141150-1	The Dying Girl's Message	-1,2,3	Co 15051, CoAu 01890
"	141151-1	The Convict and the Rose	-1,2,6	Co 15046 (AC)
"	141152-2	The Dream of the Miner's Child	-1,2,3,6	Co 15046 (AC)
11/4/25	141239-1	The Letter Edged in Black	-1,2,3	Co 15049 (AC)
"	141240-3	Zeb Turney's Gal	-1,2,3	Co 15049 (AC)
11/24/25	141311-2	Sentenced to Life Behind These Gray Walls	-1,2,3	Co 15060 (AC)
"	141312-2	My Little Home in Tennessee	-1,2,6	Co 15056 (AC)
"	141313-2	Naomi Wise	-1,2,6	Co 15053 (AC)
"	141314-2	Thomas E. Watson	-1,2,3	Co 15053 (AC)
12/8/25	141363-2	The Unknown Soldier's Grave	-1,2,6	Co 15056 (AC)
"	141364-2	Mollie Darling	-1,2,6	Co 15054
"	141365-3	I'll Be With You When the Roses Bloom Again	-1,2	Co 15054
1/4/26	141454	The Prisoner's Song		Co 563 (RG)
Note: The above by Russ Gorman's Orch. with Dalhart as vocalist. This master was remade 1/23/26				
1/15/26	141495-1,2	The Engineer's Dying Child	-1,2	Co 15060 (AC), CoAu 01891 (AC)
"	141496-2	The Freight Wreck at Altoona	-1,2,3	Co 15065 (AC)
"	141497	Down on the Farm		Co 15062, Re G21470
"	141498	My Mother's Old Red Shawl		Co 15062, Re G21470

2/16/26	141636-1	Better Get Out Of My Way	-1,2,3	Co 15064 (DTP)
"	141637-1	The Death of Floyd Collins (Waltz)	-1,2,3	Co 15064 (DTP)
"	141638-2	Kinnie Wagner	-1,2,3,4	Co 15065 (AC)
"	141639-2	Where Is My Wandering Boy Tonight	-2,13	Co 15072
"	141640-2	He Will Lead Me Home	-2,13	Co 15072
3/3/26	141748-1*	The Prisoner's Song	-1,2	Co 257
"	141749-1	Guy Massey's Farewell	-1,2	Co 15066
"	141750-2	The Prison Clock	-1,2	Co 15066
"	141751-1*	Ain't-Ya Comin' Out To-night?	-1,2,3	Co 257
* Note: These masters replaced masters 140136/37 recorded 11/13/24.				
4/5/26	141913	I'm Satisfied With You		Unissued
"	141914-2	Goin' To Have a Big Time Tonight	-1,2,3,4	Co 15082
"	141915-3	Putting On the Style	-1,2,3	Co 15082
4/13/26	141956-2	Little Black Moustache	-1,2,3,9	Co 15077, CoAu 01892
"	141957-2	Old Bill Moser's Ford	-1,2,3	Co 15077, Re G20064
6/17/26	142310-2	Just a Melody	-1,2,6	Co 847
"	142311-2	When You're Far Away	-1,2,6	Co 847
6/25/26	142346-3	John the Baptist	-12	Co 15086 (AC)
"	142347-2	The Tramp	-12	Co 15086 (AC)
"	142348	I Wish I Was Single Again		Ve 7039, Si 3236 (TW)
"	142349	It's Sinful to Flirt		Ve 7039, Si 3236 (TW)
6/29/26	142357-1	The Old Fiddler's Song	-1,2	Co 15087
"	142358-2	Lay My Head Beneath a Rose	-1,2	Co 15087
8/4/26	142499-2	The Picnic In the Wildwood	-1,2,3	Co 15092
"	142507-3	On That Dixie Bee Line	-1,2	Co 15092
8/27/26	142578-3	There's a New Star In Heaven Tonight	-1,2	Co 718, Re G20003
"	142579-3	I Lost a Wonderful Pal	-1,2	Co 718, CoAu 01307, RZ G21303
9/14/26	142616-3	Kinnie Wagner's Surrender	-1,3	Co 15098 (AC)
"	142617-3	Billie Richardson's Last Ride	-1,3	Co 15098 (AC)
9/23/26	142683-1	The Miami Storm	-1,2	Co 15100
"	142684-1,4	An Old Fashioned Picture	-1,2	Co 15100, CoAu 01897
10/23/26	142866-3	The Crepe On the Little Cabin Door	-1,2,3	Co 15107, Re G20664
"	142867-1	We Will Meet At the End Of the Trail	-1,2	Co 15107
11/1/26	142895-3	I'd Like to Be In Texas When They Roundup In the Spring	-1,2,3	Co 15131
"	142896-2	Pearl Bryan	-1,2,3	Co 15169 (AC)
11/8/26	142922-3	The Fate of Kinnie Wagner	-1,2,3	Co 15109 (AC)
"	142923-2	We Sat Beneath the Maple on the Hill	-1,2	Co 15109 (AC)
1/14/27	143308-3	The Wreck of Number Nine	-1,2,3	Co 15121 (AC)
"	143309-2	Wreck of the Royal Palm Express	-1,2,3	Co 15121 (AC)
"	143310-2	The Sad Lover	-1,2,3	Co 15131
2/3/27	143384-3	The Three Drowned Sisters	-1,2,3	Co 15126 (AC)
"	143385-3	Barbara Allen	-1,2,3	Co 15126 (AC)
"	143386-2,3	I Know There Is Somebody Waiting (In the House at the End of the Lane)	-1,2	Co 15162 (VD-CW), CoAu 01893
"	143389-3	Muddy Water	-1,2	Ha 351, Ve 1351, D1 2351
"	143390-3	Long Ago	-1,2	Ha 417, Ve 1417, D1 2417
"	143391-2	Song of the Wanderer (Where Shall I Go?)	-1,2	Ha 351, Ve 1351, D1 2351
3/1/27	143554	Billy the Kid		Co 15135 (AC)
"	143555	The Wreck Of the C & O No. 5		Co 15135 (AC)
"	143556-3	Death's Shadow Song	-1,2	Co 15152 (VD-CW), CoAu 01894
"	143557-3	My Blue Ridge Mountain Home	-1,2,3	Co 15152 (VD-CW), CoAu 01893
3/22/27	143700-3	Get Away, Old Man, Get Away	-1,2,3,4	Co 969, RZ G21106
"	143701-2	Oh, Bury Me Not On the Lone Prairie (The Dying Cowboy)	-1,2	Co 969

3/28/27	143715	Can't You Hear Me Callin' Caroline	Ha 506, Ve 1506, Di 2506 (MA)
"	143716	Mighty Lak a Rose	Ha 506, Ve 1506, Di 2506 (MA)
	143717	Some of These Days	Unissued
5/2/27	144075-2	The Mississippi Flood -1,2,3	Co 15146 (AC)
"	144076-1,2	The Engineer's Dream -1,2,3	Co 15146 (AC)
5/19/27	144179-3	The Mississippi Flood Song -1,2	Ha 417, Ve 1417, Di 2417
5/24/27	144210-2	The Airship That Never Returned -1,2,3	Co 15162 (VD-CW)
"	144211-1	The Death of Lura Parsons -1,2,3	Co 15169 (AC)
"	144212-1,2	Lucky Lindy -1,2	Co 1000
"	144213-2,3	Lindbergh (The Eagle of the U.S.A.) -16	Co 1000
6/11/27	144268-2	Chamberlin and Lindy (Our Hats Are Off To You) -1,2	Co 1025
"	144269-3	Charlie Boy (We Love You) -1,2	Co 1025
8/29/27	144588	Where the Coosa River Flows	Unissued
"	144589-2	When the Moon Shines Down Upon the Mountain -1,2,3,5	Co 15181, CoAu 01895
"	144590-2	Golden Slippers -1,2,3,5	Co 15181, CoAu 01892 (CD-CW)
9/15/27	144675	My Boy's Voice	Unissued
"	144676-3	The Fate of Mildred Doran -1,2,3	Co 15192
"	144677-3	Jim Blake -1,2,3	Co 15192
10/26/27	144912-2	Our American Girl -1,2,9,10	Co 1175
"	144913-3	The Whole World Is Waiting (For Dreams To Come True) -2,9,10	Co 1175
1/3/28	145463	I'll Meet Her When the Sun Goes Down	Ha 612, Ve 1612, Di 2612
"	145464	Sing On, Brother, Sing	Unissued // (VD-GP)
1/4/28	145472	When the Sun Goes Down Again	Ha 612 (MA-GP), Ve 1612, Di 2612
"	145473	Hear Dem Bells	Ha 566 (MA-GP), Ve 1566 (VD-CR),
"	145474-1	Where Is My Mama? -1,2	Co 15218 (AC-CW) /Di 2566
1/5/28	145475-3	Little Marion Parker -1,2	Co 15218 (AC)
1/20/28	145557	My Blue Ridge Mountain Queen	Ha 576 (Ha), Ve 1576, Di 2576
"	145558	My Blue Ridge Mountain Home	Ha 576 (Ha), Ve 1576, Di 2576
1/25/28	145581-2	That Good Old Country Town -1,2,3,5	Co 15223 (AC-CW)
"	145582-1	Henry's Made a Lady Out Of Lizzie -1,2,5	Co 15223 (AC)
3/21/28	145788	Song of the Failure	Unissued
"	145789	In the Hills of Old Kentucky	Unissued (VD-CR-AH)
4/3/28	145897-2	Song of the Failure -1,2	Ha 634, Ve 1634, Di 2634
"	145898-2	The Miner's Prayer -1,2,3	Ha 634, Ve 1634, Di 2634
4/5/28	145963-2	The Hanging of the Fox (Edward Hickman the Slayer of Little Marion Parker) -1,2,3	Co 15251 (AC)
"	145964-3	Drifting Down the Trail of Dreams -1,2,2	Co 15282 (VD-CR), Re G21469
"	145965-3	Bring Me a Leaf From the Sea -1,2,2,3,4	Co 15282 (VD-CR), Re G21469
"	145966-3	Six Feet Of Earth -1,2,3	Co 15251 (AC-CW), CoAu 01894 (VD-CR)
6/2/28	146382-3	Climbing Up De Golden Stairs -1,2,3,5	Co 15265, Re G21476 (VD-CR)
"	146383-2	Steamboat Keep Rockin' -1,2,5	Co 15265 (VD-CR), Re G21476 (VD-CR)
		Note: The last 2 titles re-mastered for Vocalion on 4/26/35.	
6/4/28	146384-1	The Song Of the Shut In -1,2,3	Ha 664, Ve 1664, Di 2664
"	146385-2	Since Mother's Gone -1,2,3	Ha 664, Ve 1664, Di 2664
6/11/28	146421-4	The Old Gray Mare -1,2,3,4	Ve 7042, Di 6016
		Note: Remade on 6/20/28	
"	146422-2	The Little Brown Jug -1,2,3,4	Ve 7042, Di 6016
"	146423	My Blue Ridge Mountain Home	Unissued (VD-CR)
"	146424	Them Golden Slippers	Unissued (VD-CR)
6/27/28	146586-3	A Choir Boy Sings All Alone Tonight -2,13	Ha 685, Ve 1685, Di 2685
"	146587-2	Floral Wreaths -1,2,2	Ha 685, Ve 1685, Di 2685

6/28/28	146595	My Blue Ridge Mountain Home		Ve 7043, Di 6017
"	146596	Them Golden Slippers		Ve 7043, Di 6017
7/20/28	146752	The Faded Knot of Blue		Ha 805, Ve 1805, Di 2805
"	146753	The Ohio River Blues		Ha 707, Ve 1707, Di 2707
7/24/28	146789-2	The Ohio River Blues	-1,2,3,5	Co 15343
"	146790-3	'Er Somethin'	-1,2,5	Co 15343
7/25/28	146795	'Er Somethin'		Unissued
"	146796	Polly Woddle Boodle		Ha 707, Ve 1707, Di 2707
7/30/28	146821-1,2	Hallelujah! I'm a Bum	-1,3	Co 1488, Re G20361
"	146822-1,3	The Bum Song	-1	Co 1488, Re G20361
Note: Unidentified female voice on last recording.				
8/21/28	146866	Treasure Untold		Ha 721, Ve 1721, Di 2721
"	146867	Mother Was a Lady		Ha 721, Ve 1721, Di 2721
Note: Last 2 masters remade on 8/30/28				
8/28/28	146912	A Warning to Boys		Ha 729, Ve 1729, Di 2729
"	146913	A Warning to Girls		Ha 729, Ve 1729, Di 2729
9/11/28	146980-2	The Bully Song--Part 1	-1,2,3,5	Co 15302, CoAu 01873
"	146981-3	The Bully Song--Part 2	-1,2,3,4	Co 15302, CoAu 01873
9/21/28	147025	The Bully Song--Part 1		Ha 741, Ve 1741, Di 2741
"	147026	The Bully Song--Part 2		Ha 741, Ve 1741, Di 2741
9/24/28	147051-1	Conversation With Death (By a Blind Girl)	-1,2,8	Co 15585 (AC), Re G21566 (AC)
"	147052-2	The Old Bureau Drawer	-1,2,8	Co 15585 (AC), Re G21566 (AC)
"	147053-1	Sing Hallelujah	-1,3,5	Co 15306 (VD-AH)
"	147054-3	The Frog Song	-1,5	Co 15306 (VD-AH)
"	147055	The Frog Song		Ha 783, Ve 1783, Di 2783
"	147056	Sing Hallelujah		Ha 783, Ve 1783, Di 2783
Note: Last 2 masters remade on 10/4/28				
9/29/28	147088-3	Who Said I Was a Bum?	-1	Co 1585
"	147089-3	Wanderin'	-1,2,3,9	Co 1585
10/4/28	147104	Santa Claus, That's Me		Ha 754, Ve 1754, Di 2754
"	147105	Hooray For Saint Nick		Ha 754, Ve 1754, Di 2754
10/9/28	147116	Santa Claus, That's Me		Co 15320
"	147117	Hooray For Saint Nick		Co 15320
10/23/28	147134	Watching the Trains Come In		Ha 767, Ve 1767
"	147135	Wanderin'		Ha 767, Ve 1767
11/13/28	147455-2	'Leven Cent Cotton	-1,2,3,5,9	Ha 821, Ve 1821, Di 2821
"	147456-3	My Tennessee Mountain Home	-1,2,3	Ha 821, Ve 1821, Di 2821
"	147457	Sweet Little Old Lady		Ha 805, Ve 1805, Di 2805
11/16/28	147467-2	Hillbilly Love Song	-1,2,3	Ha 797, Ve 1797, Di 2797
"	147468-3	Sippin' Cider	-1,2,4,5,9	Ha 797, Ve 1797, Di 2797
12/17/28	147708-2	A Gay Caballero	-1,2,5,9	Ha 812, Ve 1812, Di 2812
"	147709-3	The Mule Song	-1,2,4,5	Ha 812, Ve 1812, Di 2812
12/18/28	147714-3	Summer Time In Old Kentucky	-2,5,9	Ha 868, Ve 1868, Di 2868
"	147715-3	Fiddler Joe	-1,2,2	Ha 868, Ve 1868, Di 2868
1/16/29	147789-2	Wreck of the N & W Cannonball	-1,2,3	Co 15378
"	147790-3	Low Bridge--Everybody Down	-4,5,9,10	Co 15378
"	147791-3	Sippin' Cider	-1,2,3,4	Co 1712
"	147792-2	The Mule Song	-1,2,3,4,5	Co 1712
1/21/29	147865	Wreck of the N & W Cannonball		Ha 831, Ve 1831, Di 2831
"	147868	Low Bridge--Everybody Down		Ha 831, Ve 1831, Di 2831
1/22/29	147873	The Letter Edged In Black		Ve 7044, Di 6018
"	147874	I Wish I Was a Single Girl Again		Ve 7046, Di 6020
"	147875	The Cowboy's Lament		Ve 7045, Di 6019, Cl 5241
1/23/29	147878	Can I Sleep In Your Barn Tonight Mister		Ve 7046, Di 6020
"	147879	When the Work's All Done Next Fall		Ve 7045, Di 6019, Cl 5241
"	147880	In the Baggage Coach Ahead		Ve 7044, Di 6018

3/19/29	148102	Roll On River		Ha 879, Ve 1879, D1 2879
"	148103	We Never Speak As We Pass By		Unissued
3/21/29	148117	The Yazoo Train On the Arkansas Line		Ha 893, Ve 1893, D1 2893
"	148118	Little Red Caboose		Ha 893, Ve 1893, D1 2893
"	148119	The Alabama Flood		Ha 879, Ve 1879, D1 2879
3/28/29	148143-3	The Alabama Flood	-1,2,3	Co 15386
"	148144-2	Roll On River	-1,2,9,10	Co 15386
4/16/29	148443	Ain't Gonna Grieve My Mind No More		Ha 903, Ve 1903, D1 2903
"	148444	King Of Borneo		Ha 903, Ve 1903, D1 2903
4/18/29	148448-3	Custer's Last Fight	-1,2,3	Ha 916, Ve 1916, D1 2916
"	148449-1	Buffalo Bill	-1,2,3	Ha 916, Ve 1916, D1 2916
5/9/29	148478	Ain't Gonna Grieve My Mind		Co 15405
"	148488	Poor Old Mare		Co 15405
5/28/29	148636	Sing Fa-Da Riddle, Sing Dey		Ha 935, Ve 1935, D1 2935
"	148637	Razors In De Air		Ha 935, Ve 1935, D1 2935
5/29/29	148645-2	Dixie Way	-2,5,9	Ha 946, Ve 1946, D1 2946
"	148646-1	I'm Just Going Down To the Gate Dear Ma	-1,2	Ha 946, Ve 1946, D1 2946
6/6/29	148660-1	Razors In De Air	-1,2,3,4,5	Co 15417 (VD-AH), Re G20642 (VD-AH)
"	148661-2	Dixie Way	-1,2,3,5	Co 15417, Re G20642
7/1/29	148764-3	What Does the Deep Sea Say	-1,2,2	Ha 960, Ve 1960, D1 2960
"	148765-1	If I Could See Mother Tonight	-1,2,2	Ha 960, Ve 1960, D1 2960
7/2/29	148769-1	Who Is That A-Comin' Down the Mountain	-1,2,3,4,5	Ha 971, Ve 1971, D1 2971
"	148770-3	Gimme Good Old Sorghum Any Old Time	-1,2,3,5	Ha 971, Ve 1971, D1 2971
7/22/29	148836	The Old Kitty Kate		Co 15440
"	148837	Going Down To New Orleans		Co 15440
7/23/29	148840	Going Down To New Orleans		Ha 982, Ve 1982, D1 2982, Re G20641
"	148841	My Kentucky Mountain Girl		Ha 982, Ve 1982, D1 2982, Re G20641
8/15/29	148881-2	Farm Relief Song	-1,2,3,5	Ha 992, Ve 1992, D1 2992, C1 5164
"	148882-3	The Crow Song	-2,5	Ha 992, Ve 1992, D1 2992, C1 5164
8/19/29	148890	In The Town Where I Was Born		Ha 1004, Ve 2004, C1 5163
"	148891	Hello Bill Brown		Ha 1004, Ve 2004,
8/22/29	148913-2	Farm Relief Song	-1,2,3,5	Co 15449 (AC)
"	148914-3	The Crow Song (Caw Caw Caw)	-1,2,5	Co 15449 (AC)
8/29/29	148946	Johnny Long, the Engineer		Ha 1013, Ve 2013, C1 5163
"	148947-1	Swinging In the Lane	-1,2,?	Ha 1013, Ve 2013, C1 5162,
				Re G20741, Re MR23 (MA)
9/23/29	149034-3	In the Hills of Tennessee	-1,2,5	Ha 1037, Ve 2037, C1 5162
"	149035	Blue Ridge Sweetheart		Ha 1037, Ve 2037
9/24/29	149036	Roll Dem Cotton Bales		Ha 1167, Ve 2167, C1 5161
"	149037	Mobile Alabam		Ha 1167, Ve 2167, C1 5161
10/22/29	149166-2	I'll Get Along Somehow	-1,2,3,5	Ha 1054, Ve 2054, C1 5056
"	149167	Out In the Great North West		Ha 1071, Ve 2071, C1 5160
10/23/29	149171	Home In the Mountains		Ha 1071, Ve 2071, C1 5160
"	149172	The Golden West		Ha 1217, Ve 2217, C1 5159
10/24/29	149177	Home In the Mountains		Co 15475
"	149178	Blue Ridge Sweetheart		Co 15475
11/7/29	149474	Barnacle Bill the Sailor No. 2		Ha 1304, Ve 2304
"	149475	The Whistle Song		Ha 1059, Ve 2059, C1 5159, Re G20688
11/14/29	149425-3	A Tale of a Ticker	-1,2,5	Ha 1054, Ve 2054
"	149426	The Return Of the Gay Caballero		Ha 1059, Ve 2059, Re MR118 (MA),
				Re G20688
11/21/29	149450-3	At Father Power's Grave	-7,13	Ha 1058, Ve 2058, Re MR135 (MA)
"	149479-3	Be Careful What You Say	-1,2,6	Ha 1058, Ve 2058, C1 5158
11/30/29	149657-3	Song of the Condemned	-1,2,6,10	Co 2061, Re G20754
"	148658-3	Be Careful What You Say	-1,2,6	Co 2061, Re G20754
12/18/29	149603-3	Calamity Jane	-1,5,7	Ha 1080 (MA-AH), Ve 2080 (VD-AH),
"	149604-1	There'll Be One More Fool In Paradise Tonight	-1,2,4,5,7	C1 5158 (VD-AH)
				Ha 1080, Ve 2080, C1 5164,
				Re MR260

12/26/29	149618-3	Calamity Jane (From the West)	-1,5,14	Co 2102, CoAu 01929 (VD-AH)
"	149619-3	Out In the Great North West	-1,2,5,7	Co 2102, CoAu 01929
1/21/30	149785-2	Squint Eyed Cactus Jones	-1,2,3,4,5	Ha 1164, Ve 2164, Re MR118 (MA), Re G20900
"	149786-1	Tariff Bill Song	-1,2,3,4,5	Ha 1164, Ve 2164
1/22/30	149791-3	Eleven More Months and Ten More Days	-2,5,7,10,14	Ha 1095, Ve 2095, C1 5027, RZ G21102
"	149792	Hallelujah, There's a Rainbow In the Sky		Ha 1095 (MA-AH), Ve 2095 (VD-AH), C1 5076 (VD-AH), Re MR177 (VD-AH)
1/29/30	149925-3	Eleven More Months and Ten More Days	-2,5,7,10,14	Co 15512 (AC)
"	149926-2	Squint Eyed Cactus Jones	-1,2,3,4,5,10,14	Co 15512 (AC)
2/26/30	150019-1	Just an Old Spanish Custom	-8,14,15	Ha 1124, Ve 2124, C1 5156
"	150020	And the Wise Old Owl Said "Hoo"		Ha 1204, Ve 2204, C1 5156, Re MR260 (MA)
2/27/30	150026	My Mary Jane		Ha 1204, Ve 2204, C1 5157
"	150029-3	In 1992	-2,5,7,14	Ha 1124, Ve 2124, C1 5056
3/6/30	150068	The Hanging of Eva Dugan		Co 15530 (AC)
"	150069	Pappy's Buried On the Hill		Co 15530 (AC)
3/27/30	150127	Since Mother's Gone From the Old Home		Ha 1154, Ve 2154, C1 5157
"	150133	The Call Of Mother Love		Ha 1154, Ve 2154, C1 5076
3/28/30	150143-2	When I Bought That Wedding Ring	-2,3,4,5,14	Ha 1259, Ve 2259, C1 5066 Re MR295 (MA), Re G21044
"	150144-3	For the First Time In 24 Years	-2,5,7,14	Ha 1259, Ve 2259, Re MR295 (MA), Re G21044
3/31/30	150149	For the First Time In 24 Years		Co 15546 (AC)
"	150150	In 1992		Co 15546 (AC)
"	150151-3	Hallelujah! There's a Rainbow In the Sky	-5,9,14	Co 15542 (VD-AH)
"	150152-1	You Ain't Been Living Right	-2,5,9,10	Co 15542
4/28/30	150495	Roll Them Clouds Away		Ha 1244, Ve 2244, Re G20943
"	150496	Oh! Adam Had 'Em		Ha 1244, Ve 2244, Re G20943
4/30/30	150510	Yukon Steve and Alaska Ann		Ha 1184, Ve 2184, C1 5027
"	150511	The Pony Express		Ha 1184, Ve 2184, C1 5028
5/14/30	150413-2	Matrimony Bill	-1,3,5,7,14	Ha 1193, Ve 2193, C1 5066, Re G20830 (MA)
"	150414-2	Don't Marry a Widow	-1,2,3,4,5,14	Ha 1193, Ve 2193, C1 5028, Re G20830 (MA)
"	150415	My Oklahoma Home		
"	150416	You Remind Me Of the Girl That Used To Go To School With Me		Ha 1304, Ve 2304
5/16/30	150433-3	The Tariff Bill Song	-2,3,4,5,14	Co 15561 (AC)
"	150434	My Mary Jane		Co 15610
"	150435	The Deacon's Prayer		Co 15610 (VD-AH), RZ MR 177 (VD-AH)
"	150436-3	My Oklahoma Home	-1,2,5,7	Co 15561 (AC)

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COMMERCIAL MUSIC GRAPHICS: Fifteen

In his "Introduction to the Study of Hillbilly Music" (JAF, 78, 1965) D. K. Wilgus listed such varied sources as discs, tapes, print, memorabilia, and reminiscences. Wilgus noted that for songs and ballads printed "documents range from broadsides and small pamphlets of texts produced locally by the performers to ornate song folios." Heretofore in this series I have used but two items holding songs: The Jenkins Family pamphlet Christian Love Songs (Graphics #8), Jimmie Rodgers sheet music "In the Jailhouse Now" (Graphics #9). For this Quarterly issue, at year's end 1970, I shall turn to the hillbilly folio.

The word "folio" itself is one of the oldest English language terms connected with printing in that it derives from the Latin "folium" or leaf. By the early sixteenth century "folio" had at least two meanings in Britain: 1) a leaf of parchment or paper which is numbered only on the front, 2) a full sized paper sheet folded once. From these references to pagination and size "folio" was extended to mean a volume or book. In time the word "portfolio" emerged to describe a carrying case or envelope to hold single sheets, drawings, or sheetmusic.

The JEMF holds some 500 actual song folios exclusive, of those on microfilm. Between March 1968 and Spring 1970 this corpus was listed in eleven installments in the Quarterly and its predecessor Newsletter. A search of the list indicates a few items from the pre-hillbilly period such as the "Original Forrest Comedy" Company Song Book, (Chicago, 1894) and Famous Hawaiian Songs (Honolulu, 1914). These titles alert us to the treasure house of pocket songsters and paperbound songbooks (minstrel, comic, temperance, sacred, etc.) which has poured from American presses for a century and a half. Because we lack a full-length scholarly study centered upon printed country music, it is difficult to date the first formal hillbilly songbook.

About 1908-9 Dick Burnett began touring the South as a blind musician. Within a year after the sinking of the Titanic (April 14, 1912), a local printer in Danville, Kentucky, produced for him a small songbook of six items (texts only) for sale on the road. Inasmuch as Burnett became a recording artist in 1927, it is possible to identify his undated booklet as the first printed collection by a hillbilly performer. (I shall be interested in hearing about similar early booklets.)

In terms of the development of hillbilly music as a discrete commercial idiom disseminated by radio and sound recordings, we must look to the 1920s for "new" songbooks based largely on material heard over the air waves and via home phonographs. By 1928 Bradley Kincaid was popular on Chicago's WLS National Barn Dance. During April the station issued a little booklet (7" x 7") of texts and tunes of Bradley's favorite pieces to satisfy listener demand. The compilation was highly profitable both to the singer and to WLS; to

"MAC'S" SONGS of the Road and Range

WITH GUITAR CHORDS
AND UKULELE DIAGRAMS



WRITTEN, COLLECTED
AND EDITED BY

**HARRY K.
MCCLINTOCK**
AND
**STERLING
SHERWIN**



including
"BIG ROCK CANDY
MOUNTAINS"
"THE BUM SONG"
"HALLELUJAH, I'M A BUM"
AND OTHER
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MADE FAMOUS BY "MAC"
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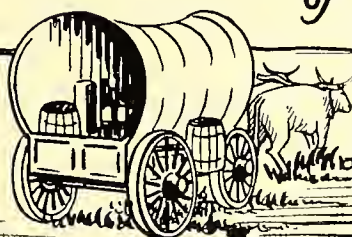
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such as
Hallelujah I'm a Bum
Dying Cowboy
Golden Slippers
Birmingham Jail
When the Work's All
Done This Fall
She'll Be Comin' 'Round
the Mountain
East Bound Train
Bury Me Out on
the Prairie
Letter Edged in Black
Hand Me Down My
Walking Cane
Also Guitar Chords.

75¢

Published by M.M. COLE PUBLISHING Co. Chicago,

the best of my knowledge, this 1928 printing preceded song collections by other leading artists of the mid-twenties such as the Carter Family, Jimmie Rodgers, and Vernon Dalhart.

The two folios (covers) reproduced here represent dual standards of compilation: a single artist, a thematic category. The cover of "Mac's" Songs of the Road and Range (New York, 1932) was designed to give purchasers an instant portrait of the performer, the names of some of his hobo song hits, and the fact that he was a Victor Records star. Harry Kirby McClintock, a railroad boomer and Wobbly, was one of country music's most colorful and articulate pioneers. Interestingly, "Mac's" songbook issued by the Southern Music Publishing Company (a Ralph Peer firm) was not labeled a "folio." At this period the SMPC identified all such items only as SONG ALBUMS.

The second cover shown here, KFBI Songs of the Plains (Chicago, 1933), was issued by the M. M. Cole Publishing Company. (We know something of Ralph Peer's enterprises, but I have not found an available history of the Cole firm.) This Abilene radio station item is selected because it reveals a fascinating publication practice. The Cole firm, perhaps in connection with the distributors of Hamlin Wizard Oil (a cure-all liniment), sold a pre-packaged collection to various stations and individuals. For example, the exact contents of this KFBI songbook also were issued as:

- a) Carson J. Robison's World's Greatest Collection of Mountain Ballads and Old Time Songs. 1930.
- b) Blue Grass Roy, The Hamlin Korn Kracker, Sensational Collection of Roy's Mountain Ballads and Old Time Songs.
- c) Green Valley Boys from WKBF, Indianapolis, Indiana, Old Time Songs.
- d) Tiny Texan Cowboy and Mountain Ballads WNAX, Yankton, South Dakota.

Although I lack copyright dates for three items, it can be assumed that they were issued in the early 1930s. It must be indicated that the inside and outside covers of these folios differed in that they were tailored to the particular station or singer's needs. For example, the front inside cover of the KFBI folio showed the studio musicians and the station's transmitters. The outside back cover advertised Hamlin's WIZARROYAL. However, the inner pages (3-66) of this songbook and the other four listed above are identical. Page 3 opens with "She'll Be Comin' Round the Mountain" and page 66 ends with "Down in the Valley." The inside back cover holds the alphabetical index--"Ain't Gwina Rain No Mo'" to "When the Work's All Done This Fall." These four titles, as well as the ten titles listed on the KFBI folio cover, demonstrate that the selection was not really limited to the plains but was a sampling of folk and country music that could be sold to stations and artists in various regions.

A final problem remains on nomenclature. I do not know when the word "folio" was first used as a generic term to describe these

9" x 12" standard sized anthologies. (The size itself was a function of the standardization in sheetmusic publication in the late nineteenth century.) The earliest actual usage of "folio" in a hillbilly music context, to my knowledge, appears in the title: Bob Miller's Famous Folio Full of Original Cowboy Songs (New York, 1934).

My focus in this series is generally on how visual artifacts complement musical expression. Obviously, the great number of country music booklets and folios in these past five decades has helped fix rural images as proper emblems for folk and old time song. This awareness need not detract from our knowledge of the folio's basic purpose. The introduction to "Haywire Mac's" 1932 collection states the matter clearly: "One of the unique features of the book is that most of the words are made to fit the music--syllable by syllable--so that anybody can sing them, professional or amateur."

--Archie Green
University of Illinois
Champaign, Illinois

* * * * *

COMMERCIAL MUSIC DOCUMENTS: Number Six

In a previous issue of the JEMF Newsletter (#12, p. 151, 153) a brief discussion was given to the problem of sales figures for hillbilly records in the 1920s, '30s, and '40s, with particular attention to the reliability of claims of sales in excess of one million copies. It was noted that although the reluctance of record companies to divulge precise statistics makes such statements unverifiable, in general one can assume that they are somewhat inflated.

The best example of the excessive claims of sales is Vernon Dalhart's 1924 recording for Victor (#19427) of "The Prisoner's Song" coupled with "The Wreck of the Old 97." (See Walter Haden's article on Dalhart and "The Prisoner's Song" elsewhere in this issue.) Popular music historian David Ewen (American Popular Songs, 1966) was cautious in his statement that over a million copies of this disc were sold. Kyle Crichton, in his oft-quoted 1938 article in Colliers ("Thar's Gold in Them Hillbillies") placed the sales at 2.5 million. Railroad authority Freeman Hubbard (Railroad Avenue, 1945) reported 5 million; Joseph Murrells (The Daily Mail Book of Golden Discs, 1966) claimed 6 to 7 million; Jim Walsh, in Variety in 1955 gave the figure of 7 million; in the Chicago Tribune's obituary for Dalhart (Sept. 17, 1948) it was claimed that 25 million copies were sold on all the different labels--presumably the lion's share of this would have been Victor's. RCA itself, in a publicity booklet (50 Year Story of RCA Victor Records, 1953) claimed almost 6 million sales.

There would be little disagreement that this record, whatever the sales figures were, was the number one hillbilly seller prior to World War II. (In

this connection, it should be noted that "The Prisoner's Song" is something of an exception, in that its appeal spread far outside the confines of the South-eastern United States, where almost all hillbilly records were sold. It should further be noted that total sales of all recordings of "The Prisoner's Song" doubtless exceeded those of "Wreck of the Old 97," as several companies issued a Dalhart performance without the "Wreck" as a second side.) Therefore, it would be instructive and interesting to be able to pin down with certainty the sales of this fabulous disc, Victor 19427. Surprisingly enough, the exact sales figures have been available to the public since about 1934.

The information was made public as a result of the court case of David Graves George vs. Victor Talking Machine Co., in which the plaintiff claimed he had written the ballad "The Wreck of the Old 97" and was therefore entitled to royalties from Victor as a result of the sales of Dalhart's recording. In 1933 Judge Avis of the New Jersey Circuit Court decided in favor of George, and requested Victor to give the Court a complete accounting of all the financial information necessary to decide to how much George was entitled. Victor presented detailed data on the costs of the recording session, artist fees, pressing and distributing costs, and advertising and overhead expenses. In addition, they gave a year-by-year statement of the sales of the five records that featured Dalhart's "Wreck" recording (Victor 19427, Bluebird 5335, Sunrise 3416, Montgomery Ward 4477, and Canadian Victor 119427). Number Six in this occasional series of documents, the sheet on the following page, is one of the statements given the Court. It gives the quantity of records sold for each year from 1925 to 1934, the list price, the price Victor received per record, and the total receipts in each year (for domestic sales).

According to these figures, the total sales for the ten year period documented just slightly exceeded one million. Furthermore, as is the case with any typical pop music seller, the bulk of the sales were in the period immediately following release, and then sales dropped steadily. There was a noticeable pick-up in sales with the introduction of the low-priced Bluebird disc, but even so it can scarcely be imagined that sales in the following decade were anything like those of the period 1925-1930.

Why did Victor tell the Court in 1934 that one million records were sold, and then tell the public in 1953 that almost six times that many had been sold? It is of course possible that the figures given the Court were deflated in order to minimize the royalties they would have had to pay the song's alleged author. A more credible alternative is that the figures given the Court were correct, and that the author of the 1953 booklet was relying on heresay.

These figures make it seem highly unlikely that any other hillbilly disc prior to the end of the depression could have sold a million copies, and the JEMF would welcome any incontrovertible evidence to the contrary from readers.

-- N.C.

SCHEDULE "A"

STATEMENT OF GROSS RECEIPTS FROM SALES

SALES OF RECORD #19427 - "WRECK OF THE OLD 97" and
"THE PRISONER'S SONG"

" " " B-5335 } - "WRECK OF THE OLD 97" and
" " " S-3416 } "SOURWOOD MOUNTAIN"
" " " M-4477 }

<u>Period</u>	<u>Quantity Sold</u>	<u>List Price</u>	<u>% Discount</u>	<u>Net Billing Price</u>	<u>Amount Received</u>
Year 1925	607,583	.75	50	.375	\$227,843.63
" 1926	350,052	.75	50	.375	131,269.50
" 1927	71,056	.75	50	.375	26,646.00
" 1928	31,464	.75	50	.375	11,799.00
" 1929	13,786	.75	50	.375	5,169.75
" 1930	5,692	.75	50	.375	2,134.50
1st half 1931	1,476	.75	50	.375	553.50
2nd half 1931	643	.75	50-10	.3375	217.01
Year 1932	675	.75	50-10	.3375	227.81
" 1933	104	.75	50-10	.3375	35.10
" 1934 (Bluebird)	3,456	.35	-	.15	518.40
	<u>1,085,987</u>				<u>\$408,414.20</u>

The above figures represent gross receipts from
both sides of the record.

The above gross receipts subject to cash discount
of 2% allowed distributors.

SCOPES AND EVOLUTION IN HILLBILLY SONGS

In mid-October, 1970, John Thomas Scopes, then a resident of Shreveport, La., died of cancer at the age of 70. Forty-five years ago, Scopes and the little Tennessee town of Dayton had been at the center of world attention when the then young high school biology teacher was on trial for violating Tennessee state law by teaching evolution.¹ Much has been written about that trial and its bizarre features; nevertheless Scopes' recent passing provides an occasion for commenting on an aspect of the trial that has practically escaped notice; namely, the several hillbilly songs that were recorded in the wake of the litigation and that offer an interesting example of the attitudes of the southern mountain folk toward evolution, the Bible and related matters.² In this brief article I offer transcriptions of several hillbilly recordings, including only enough general historical background as is necessary to appreciate the events under discussion.

The 1920s in this country, in the aftermath of the Great War, were a period of great social upheaval and unrest; violent race riots, repressive measures against radicals, the growth of such products of intolerance as the KKK and the prohibition movement, and the isolationism evidenced in the rejection of the League of Nations and the World Court characterized the spirit of the times. William Jennings Bryan, in earlier years the thrice-unsuccessful Democratic presidential candidate, was now the leader of the Fundamentalist Party, a religious-political movement one of whose aims was the suppression of the teaching of science, and in particular of the theory of evolution. Bills were introduced in almost every southern state legislature to prohibit the teaching of Darwin's theory. On March 21, 1925, Tennessee's governor signed into law the Butler bill, which made it unlawful "...to teach any theory that denies the story of the Divine Creation of man as taught in the Bible, and to teach instead that man has descended from a lower order of animals."

John Scopes, the science teacher and football coach at the Dayton high school, expressed bewilderment to his engineer friend, George W. Rappelyea, that the state should supply him with a textbook that presented the theory of evolution but make it unlawful for him to teach it. Rappelyea suggested that he swear out a warrant against Scopes for violating the state law in order to test the constitutionality of the law. This was done on May 5, and two days later Scopes was arrested. Within a week, the American Civil Liberties Union in New York announced that they would defend Scopes, and subsequently appointed counsel, including Clarence Darrow. William Jennings Bryan announced he would join the prosecution.

On July 10 the trial began, and continued until July 21. During the trial Darrow, who was widely believed to be an agnostic, brought Bryan to the stand to testify as an expert witness on the Bible, in the course of which he elicited from Bryan the statement that the Bible is to be believed verbatim. Although Darrow had brought to Dayton numerous religious authorities to testify on the

Bible and to argue that there were other ways to interpret its meaning, Judge Raulston did not allow them to testify. He contended that the trial was not to determine the constitutionality of the law, but simply whether or not Scopes had violated it. Darrow and the others agreed that there was no sense contesting Scopes' guilt on that count, and on July 21 Scopes was found guilty and the minimum fine of \$100 was imposed. On July 26, Bryan died in his sleep in his hotel in Dayton. The following year the Tennessee Supreme Court heard the appeal case, eventually upholding the constitutionality of the Butler Act but reversing the conviction on a technicality. The Butler Act remained in effect until a few years ago.

On July 10, the day the trial began, Vernon Dalhart recorded Carson J. Robison's composition, "The John T. Scopes Trial," for Columbia. Although Robison's text avoids a direct assertion of Scopes' guilt, its author was sufficiently familiar with southern attitudes and mores to know that the sentiments he expressed would find ready acceptance throughout the South. The recording was released before the end of July, and in the next two months Dalhart recorded the song for three other companies (see discography at end of article). The text of the song follows:

All the folks in Tennessee are as faithful as can be,
And they know the Bible teaches what is right;
They believe in God above and his great undying love,
And they know they are protected by his might.

Then to Dayton came a man with his new ideas so grand,
And he said, "We came from monkeys long ago;"
But in teaching his belief Mr. Scopes found only grief,
For they would not let their old religion go.

Cho: You may find a new belief, it will only bring you grief,
For a house that's built on sand is sure to fall;
And wherever you may turn there's a lesson you will learn
That the old religion's better after all.

Then the folks throughout the land saw his house was built
on sand,
And they said, "We will not listen anymore;"
So they told him he was wrong and it wasn't very long,
'Til he found that he was barred from every door.

Oh, you must not doubt the word that is written by the Lord,
For if you do your house will surely fall;
And Mr. Scopes will learn that wherever he may turn
The old religion's better after all. Cho.

Although Robison forecast correctly the local attitude toward the trial, he could not foresee Bryan's sudden death. Consequently, another song was required, which Dalhart recorded for Columbia on August 10, and then later for two other companies. The song, "Bryan's Last Fight," was a generous eulogy of the silver-tongued orator and his fundamentalist views:

Listen now all you good people, and a story I will tell,
About a man named Mr. Bryan, a man that we all loved so well.

He believed the Bible's teaching, and he stood for what was right,
He was strong in his convictions and for them he'd always fight.

Cho: Now he's gone way up in heaven, where he'll find an open door,
But the lesson that he taught us, it will live forever more.

When the good folks had their trouble down in Dayton far away,
Mr. Bryan went to help them and he worked both night and day.

There he fought for what was righteous and the battle it was won,
Then the Lord called him to heaven for his work on earth was done.

Cho: If you want to go to heaven when your work on earth is thru
You must believe as Mr. Bryan, you will fail unless you do.

On August 7, 1925, Charles O. Oaks, a blind minstrel from Richmond, Ky., recorded two songs about the Scopes trial: one was Robison's "John T. Scopes Trial," but the other was his own composition, "The Death of William Jennings Bryan." Oaks, born around 1870 or possibly earlier, wrote several songs dealing with local incidents or accidents. Two of his early broadsides were published in the Journal of American Folklore in 1909. One of these dealt with a murder in Knox County, Ky., and the other with a 1904 wreck on the Southern Railroad near New Market, Tenn. Oaks attended Virginia School for the Blind, where in 1921 he met Lester MacFarland and Robert Gardner, with whom he later sang and recorded. Between August 3 and August 7 he recorded two dozen songs for Vocalion, including the two items dealing with the Scopes trial. His other songs were mostly sentimental numbers dealing with alcohol, orphanage, mother, and infidelity.

His song about Bryan, although expressing the same point of view as Robison's two compositions, differed in an important way from them. Whereas Oaks minced no words in praising Bryan and roundly condemning his adversaries in the strongest terms, Robison's pieces had no harsh words for anyone. This was characteristic of all of Carson Robison's pieces--there was little adverse criticism except when couched in a humorous vein. Perhaps this characteristic was partly responsible for his popularity, whereas the more outspoken songs by Oaks and Charles Nabell, given below, were evidently soon forgotten. The text of Oaks' "Death of William J. Bryan" follows:

William Jennings Bryan is dead, he died one Sabbath day,
So peacefully was the king of sleep, his spirit passed away;
He was at Dayton Tennessee, defending our dear Lord,
And soon after his work was finished he went to his reward.

He fought the evolutionists and infidel men, fools,
Who are trying to ruin the minds of children in our schools;
By teaching we came from monkeys, and other things absurd,
Denying the works of our Savior and God's own holy word.

He was a natural born'd orator, his voice was rich and grand,
 A writer and a statesman too, the greatest in the land;
 Three times he ran for President, but capitalists wouldn't let
 him win,
 Because he was a friend to the poor and to the working man.

He was a father good and kind, a son loyal and true,
 A great and mighty man was he, a hero through and through;
 His wife, his children and his kin all mourned his sudden end,
 The nation bows with them in mourning a loss of a noble friend.

He will be missed throughout the land, his speeches often read,
 His mem'ry will live in our hearts while he's among the dead;
 He's gone to his eternal home, forever he's at rest,
 His name will here be loved and cherished, his works forever
 blest.

Of the life and career of Charles Nabell nothing is known, save
 that he recorded a handful of songs for Okeh thrice in St. Louis.
 As in the case of Oaks, most of the tunes he put on wax were senti-
 mental songs about mother and home, although there were also a few
 cowboy songs. At his last session, very late in October 1925, he
 recorded the song incorrectly titled on the record label "Scope's
 Trial," which he accompanied with his own guitar playing.

Of all the songs recorded about the Scopes affair, Nabell's was
 richest in details of the trial, although its author (probably Nabell
 himself) was overzealous in crediting Bryan with all the glory. For
 example, in his second stanza Nabell recounts the objections Darrow
 raised on the third day of the trial to opening court with a prayer,
 but then credits Bryan with quashing the objection. Actually, the
 argument over the prayer was between Darrow and Judge Raulston alone,
 with Bryan playing no part in it. Nabell's "Scope's Trial" was as
 follows:

Down in Dayton Tennessee a famous trial was held,
 John Scopes taught evolution and a prisoner was held;
 The papers told the story and it traveled far and wide,
 'Til at last the whole creation knowed John Scopes was to be
 tried.
 Bill Bryan wired the sheriff, "Tell the folks I'll soon be
 there,
 If Darrow aims to fight this case, it must be fair and square."
 All the leaders of religion convoked from far and near,
 Said they, "We know Bill Bryan, boys, and need not have a fear."

Now the courtroom it was crowded, the case came up for trial,
 From every state the people came, they travelled many a mile;
 Then old judge Raulston took his place with twelve good men
 and true,
 To keep the faith and mete out justice when the trial was
 through.
 The usual prayer each day was said though Darrow did object,
 For old Bill Bryan stood right up religion to protect;

Now Darrow made a forceful plea, for win this case he must,
But Bryan again was on his feet, said he, "In God we trust."

A plea of guilty then was made and Evolution fell,
The news was broadcast through the land all godless folks to
tell;

Bill Bryan was a hero, by the nation he was loved,
He kept the faith within his soul 'til called by Him above.
Now the death of Jennings Bryan caused sadness in our land,
He gave his life for sacred faith, he nobly made his stand;
He's sleeping now in Arlington where other heroes lie,
Though God has called him, in our hearts he'll never never die.

Although contemporary commentators on the trial varied in their interpretation of what was the real issue underlying the events at Dayton, to people of a fundamentalist persuasion it was clear that it was the Bible that was on trial. This viewpoint is suggested in some of the above songs, but it is expressed more clearly in an unpublished song written by Rev. Andrew Jenkins. Blind Andy, born in Jenkinsburg, Ga., in 1885, lived his life in the Atlanta area, where he composed some 800 songs, secular and sacred. Many of his topical ballads, such as "The Death of Floyd Collins," have become firmly fixed on folk tradition. Jenkins was a religious man, who saw the hand of God everywhere, and even his secular ballads were often vehicles for homily. The opening lines of his song, "Evolution--Bryan's Last Great Fight," suggest a personification of the antagonists in the trial--evolution and the Bible--reminiscent of medieval morality plays. The first two verses follow:

There was a case not long ago in sunny Tennessee,
The Bible then on trial there must vindicated be,
The evolution was it's foe, it could not understand
How in those pages white as snow we find the fate of man.
Oh, who will go and end this fight, oh, who will be the man,
To face the learned and might foe, and for the Bible stand?

I see a man though old in years, a mighty man is he,
Amid the nation's sighs and tears, he starts for Tennessee--
And when he reached old Dayton-town, he faced the foe for,
said he,
"I'll never turn the Bible down, 'tis good enough for me."
Yes, Bryan went to end the fight, there was no greater man
To face the learned and mighty foe, and for the Bible stand.³

Uncle Dave Macon, one of the most popular and prolific of the hillbilly entertainers of the 1920s and '30s, recorded numerous songs of topical significance. Uncle Dave was a deeply religious man, who included many sacred songs in his repertoire, attended church, and even preached a sermon or two. His first recording session after the Scopes trial was in April 1926, and at that time he recorded his own piece, "The Bible's True." Although admittedly it contains no direct reference to the Scopes trial, it is appropriate for inclusion in this brief survey:

Spoken: Now I don't believe in evolution or revolution, but when it comes to the good old Bible from Genesis to Revelations, I'm right there.

Evolution teaches man came from a monkey,
I don't believe no such a thing in the days of a week of Sundays,

Cho: For the Bible's true, yes I believe it,
I've seen enough and I can prove it,
What you say, what you say, it's bound to be that way.

God made the world and everything that's in it,
He made man perfect and the monkey wasn't in it.

I'm no evolutionist that wants the world to see,
There can't no man from anywhere, boys, make a monkey out of me.

God made the world and then he made man,
Woman for his helpmate, beat that if you can.

We conclude this discussion with another song similar in spirit to Uncle Dave's commentary on evolution. In 1928, four male members of the Gentry Family recorded a half dozen songs for Victor in Nashville. The first item in their offering was "You Can't Make a Monkey Out of Me";

Many theories are spent on the origin of Man,
Some can trace our name to the family tree;
But for me, I'm content with the blessed Bible plan,
And you can't make a monkey out of me.

Cho: You can't make a monkey out of me, oh no,
You can't make a monkey out of me, no, no;
I am human through and through, all my aunts and uncles too,
And you can't make a monkey out of me.
(Repeat)

Some believe that the earth started from a little spark,
But they can't tell whence came the spark, you see;
Many folks had been burnt (?) prior to old Noah's ark,
And you can't make a monkey out of me.

Cho...

If a man ever came from a monkey as some say,
They'd be coming now, and would ever be;
But mankind is the same in all ages as today,
And you can't make a monkey out of me.

Cho...

No you can't make me out of a monkey.

FOOTNOTES

1. For general information on the Scopes trial, see any of the following: Ray Ginger, Six Days or Forever? Tennessee v. John Thomas Scopes (Boston: Beacon Press, 1958); Sheldon Norman Grebstein, Monkey Trial (Boston: Houghton Mifflin Co., 1960); Fay-Cooper Cole, "A Witness at the Scopes Trial" in Scientific American (January 1959), p. 121.
2. The only previous commentary on any of the hillbilly songs on the Scopes trial was a brief unsigned article in Caravan #16 (Apr-May 1959) that included a transcription of Dalhart's recording of "The John T. Scopes Trial."
3. This song, a copy of which was made available to me by D. K. Wilgus, was transcribed by Jenkins' daughter, Irene Futrelle Spain.

DISCOGRAPHY

<u>ARTIST</u>	<u>RECORDING DATE</u>	<u>RELEASE NUMBER</u>	<u>MASTER NUMBER</u>
"The John T. Scopes Trial" (words & music by Carlos B. McAfee [pseudonym for Carson J. Robison])			
Vernon Dalhart	July 10, 1925	Columbia 15037	Mx 140680
Charles O. Oaks	Aug. 7, 1925	Vocalion 15094, Vocalion 5068	1064-1066
Vernon Dalhart	ca. Aug. 1925	Cameo 792	1599
Vernon Dalhart	Sept. 14, 1925	Silvertone 3134, Gennett 3134	9714 (Gennett)
Vernon Dalhart		Edison 51609	
"Bryan's Last Fight" (words & music by Carlos B. McAfee)			
Vernon Dalhart	Aug. 10, 1925	Columbia 15039	140831
Vernon Dalhart	ca. Aug. 1925	Cameo 792	1600
Vernon Dalhart	Sept. 14, 1925	Gennett 3134, Silvertone 3134	9715 (Gennett)
"Death of William Jennings Bryan" (words & music by C. O. Oaks)			
Charles O. Oaks	Aug. 7, 1925	Vocalion 15094, Vocalion 5068	1061-1063
"Scope's Trial" (words & music by Charles Nabell?)			
Charles Nabell	ca. Oct. 1925	Okeh 45039	9395

<u>ARTIST</u>	<u>RECORDING DATE</u>	<u>RELEASE NUMBER</u>	<u>MASTER NUMBER</u>
"The Bible's True" (words & music by Uncle Dave Macon)			
Uncle Dave Macon and Sam McGee	April 14, 1926	Vocalion 15322, Vocalion 5098	E2755-56
"You Can't Make a Monkey Out of Me"			
Gentry Family Quartet	Oct. 3, 1928	Victor V-40013	47126
Eva Quartette with W.J. Smith	Aug., 1927	Gennett 6239 Champion 15431 Supertone 9265 Silvertone 5072 Silvertone 8169 Challenge 404 Herwin 75575	GEX 792A
Ashford Quartet	Dec., 1929	Brunswick 456	C-4783-A

Demand for Special Record

--Norm Cohen

A recent Columbia release, "William Jennings Bryan's Last Fight," recorded by Vernon Dalhart, to his own accompaniment, is selling exceptionally well, especially in the South and throughout the regions where the late Com-moner was most active.

(From Talking Machine World, Sept. 15, 1925, p. 83)

* * * * *

ELECTED TO THE COUNTRY MUSIC HALL OF FAME

We take considerable pride in noting that among the recent electees to the Country Music Hall of Fame were two friends and supporters of the JEMF: Bill Monroe is currently a Sponsor of the Friends of the JEMF, and Maybelle Carter is a past Sponsor. Our warmest congratulations to both of them.

* * * * *

JEMF RECEIVES GIFT FROM TOPANGA CANYON BANJO-FIDDLE CONTEST

Our grateful thanks once again to the American Friends Service Committee for donating a portion of the profits from the 1970 Topanga Canyon banjo-fiddle contest to the JEMF. The donation came to \$209.96

* * * * *

JEMF RECEIVES RENEWAL OF DISCOGRAPHY PROJECT GRANT FROM NEH

The JEMF was awarded \$7,500 from the National Endowment for the Humanities to conclude the computerization of the Gennett hillbilly discography during 1971. A complete report on the first year's accomplishments will be published later this year in Western Folklore.

BOOK REVIEWS

BLACKS, WHITES AND BLUES, by Tony Russell (London: Studio Vista Ltd., 1970; published in U.S.A. by Stein & Day, N.Y.), 112 pp.; \$4.95 (\$1.95, paperback).

Here is a compact, thoughtful and highly stimulating exploration of one of the least-studied, yet most interesting aspects of American traditional music: the continuing interaction of white and black singers and musicians.

Like the other works in the Blues Paperbacks series, Russell's book is directed as much to the non-academic record collector as to the professional scholar. Commercial recordings of the pre-World War II era are his most prominent source of evidence. The reproductions of "race" and "hillbilly" record labels and catalogs, and photos of old-time artists included among the book's profuse illustrations, will themselves be worth the price of the book to many record buffs. Yet Russell does not get involved in discography for its own sake (the companion volume, Recording the Blues by Dixon & Godrich has that field well covered for race records). He shows a thorough acquaintance with folksong collections and other relevant literature. A solid, basic bibliography accompanies the extensive discography of current LP's at the back of the volume.

Russell's book is far more than a mere catalog of similarities between black and white music. From England, he writes of America's music with a panoramic overview, within which he is able to discern some very subtle distinctions, and to draw from them some highly enlightening conclusions about the whole historical fabric of those musics, and the attitudes of their performers and listeners. Though--as with any speculative book of this sort--there are cases in which some readers may consider certain of Russell's assumptions unwarranted, or his conclusions hasty, I found these instances to be few and insignificant, as are his errors of fact. Russell is a most conscientious writer, well aware of the deficiencies of his sources, but very resourceful about making the most of what we have to work with.

The organization of the book is highly informal. Russell has dispensed not only with footnotes but with rigid chapter divisions. The reader is buoyed by an onrushing flow of thought that is simply broken off, rather than brought to any imposing conclusion, by the cut-off date in the late 1930s--which is as it should be.

The opening pages explore the evidence we have for the mixing of black and white folksong traditions in the pre-phonograph era. Russell describes the contribution of both races to the phenomenon of minstrelsy, and the evidence of minstrelsy's influence on the rural tradition of blacks and whites.

The second "chapter" is called "Old Familiar Tunes"--Russell has acutely observed that the record companies considered antiquity

to be the prime selling point for the earliest entries in what later came to be called their hillbilly series. We are treated to a brisk survey of the substantial amount of song material from the pre-phonograph period that appears on early hillbilly and race records, and how this material documents interracial interaction in what was then the recent past, the era just before that 20th century phenomenon of the blues swept over the South and the nation. Many recordings are specifically cited as evidence of influence of each race upon the other's musicians, and the differences in the two races' approach to similar material are sensitively explored. I found especially interesting the distinction Russell draws between the two races' attitudes toward tragedy and adversity as reflected in their music (for example, the white singer's inevitable tendency toward guilt-ridden moralization, Carson Robison style, versus the black singer's total lack of inclination in this direction).

Having established the black-white relationship in terms of older traditional material, Russell then moves into an equally enlightening discussion of the blues, and other developments that were actually happening at the time they were recorded for Victor, Columbia and their competitors. Several white singers offer testimony to the impact of Blind Lemon and other bluesmen, while black singers are quoted with respect to Uncle Dave Macon and the like.

The pivotal section of the book explores the mainstream of white blues which arose with the sensational career of Jimmie Rodgers, together with the substantial impact of this highly original blues variant upon black performers. The interaction has now gone full circle, black to white to black. (I might mention that a similar thing is happening in rock music today, as black "soul" performers increasingly emulate the mannerisms of such famous white "blues bands" as Led Zeppelin). A discussion of Jimmie Tarlton, his singing (vis-a-vis Rodgers) and his views on the race question leads directly to a survey of the few commercial recordings by both races dealing directly with this matter.

"Out West" and "Out East," the two concluding sections, are devoted primarily to the continuation of the post-Rodgers white mainstream in the 1930's--to Jimmie Davis, to what came to be called Western Swing, and to the "brother" duet tradition of the Southeast. Though there are less direct borrowings of white music by the increasingly independent blacks in this period, Russell still comes up with fascinating examples of interaction, such as the "novelty blues" fad of the 1930's (involving the black Blind Boy Fuller and Bo Carter along with the white Delmore Brothers and Carlisle Brothers).

Some may find disconcerting Russell's manner of shifting cleverly from one topic to a tangentially related one, but on the whole I found his informal organization highly appropriate and well-controlled. The book makes up in entertainment and stimulation for everything it may lack in tidiness; its content more than justifies its form. Perhaps Russell drops too many important names in too cursory a fashion to enable his book to be a satisfactory introduction for those totally unfamiliar with commercially recorded folk music. But for the reader

who is at least casually acquainted with the major figures in the field, there is no book available which is of more value in helping one see where the pieces all fit together. Any student of folk music who is at all interested in its commercial development before 1940 will find Russell's insights invaluable.

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THE STORY OF THE BLUES, by Paul Oliver (London: Barrie & Rockliff, 1969; published in U.S. by Chilton Book Co. of Philadelphia), 176 pp., \$12.50.

LIVING COUNTRY BLUES, by Harry Oster (Detroit: Folklore Associates, 1969), xvi + 464 pp., \$10.00.

These two latest books on the blues are written by men who approach the subject from quite different directions. Oster is a professor of English who has done considerable field collecting in Louisiana in the various black, white, French, and English folksong traditions. Oliver, on the other hand, is a British record collector and researcher with an interest in black sociology and culture history but somewhat less field collecting experience. Each, however, has made himself familiar with the great variety of ways that one can view the blues.

Of the two books Oliver's is the more satisfying. He is attempting to describe the genre, write its history, and place it in its cultural context; and in the main he succeeds admirably. The book is loaded with fascinating photographs of singers and their environment (many previously unpublished), advertisements for records and shows, transcriptions of song lyrics, music, and interviews with blues singers. All of this material Oliver has managed to integrate into a well written text, which although packed with biographical and historical information somehow never becomes confusing or pedantic. It is a book which will be of tremendous value both to the blues specialist and the general reader.

His short introduction is a brilliant and sympathetic statement of the problems of blues research and the meaning of the blues to the various people who have sung and heard them. Oliver shows that he has no special cause to plead other than that of deepening our insight into the total range of meaning of this folk song genre. His discussion of the origin of the blues is likewise very good. Oliver considers important early printed sources and relates the blues to African music and other types of Afro-American folksong. Throughout the book he displays a healthy respect for the blues tradition and traditional singers and never overemphasizes the contributions of individual performers (unlike certain other researchers such as Samuel Charters). He strikes a good balance between the two opposite approaches to the interpretation of blues lyrics--that which sees them as autobiographical and that which sees them as products of the singer's fancy and imagination. (See especially p. 105 ff.)

Oliver feels that the blues derived mainly out of the Negro holler and ballad traditions, being an adaptation of the loosely structured, modal holler to the more highly structured, harmonic ballad form (e.g., "Frankie and Albert," "Railroad Bill," etc.). This is an interesting suggestion with much merit about a subject worthy of further investigation. One suspects, however, that more variables are involved, since both the blues and ballad traditions seem to have arisen roughly simultaneously around the 1890's.

From the origins of the blues he proceeds to their history, neatly balancing sections dealing with the singers, the songs, the cultural setting, regional styles and schools, modernizing trends, and the recording industry. He gives equal weight to all blues styles including folk, commercial, country, city, classic, barrel-house, skiffle, Chicago, boogie woogie, jump and a host of others.

There are, however, some mistakes and lacks in this book which should be pointed out. Some of these mistakes are on points of information. For instance, Willie Doss does not play quills, as Oliver states on p. 48. Such cases are rare though in a book with so much information. Although he has improved over his previous books, there are still some notable errors in the transcribing of lyrics. On p. 38, for example, Oliver quotes Blind Lemon Jefferson as singing, "Lemon, ain't a child (instead of dime) in the yard." Furthermore, many of the music examples are wrongly transcribed by Donald Kincaid, who consistently prints dotted eighth and sixteenth notes where there should be quarter and eighth notes played as triplets. (Black musicians hardly ever play a dotted eighth note followed by a sixteenth.) Occasionally Oliver lapses into obscure prose, such as, "He played in the Texas arpeggio school of guitarists" (p. 39). And what, pray tell, is a "tweed-textured holler" (p. 40)? But such lapses are fortunately rare. Finally one should note that the reproduction of many of the photographs and illustrations is poor, while a few are reversed.

There are some matters of opinion where one might disagree with the author. For instance, on p. 27 he states that the term "crossed-note" for various guitar tunings probably derives from the use of open tunings and chording across all the strings with a finger. My own experience in field collecting leads me to believe that it simply refers to the fact that a guitar in such a tuning can be played with another guitar in a different tuning but in the same key. Many blues players strive for this effect, which they call "cross-noting."

The major lacks of the book are discussions of how blues are composed and mention of white blues. The first topic probably would have required more field work on the part of the author, while the second is purposely omitted. Oliver's interest is strictly in Negro blues. The usefulness of the Bibliography also is diminished, particularly in regard to the sources for much of the biographical information on blues singers. This information was largely gleaned from articles in specialist periodicals. Yet these articles are not listed separately, only the periodicals. Thus the researcher who would like further information on a singer is left with no recourse.

Perhaps this points up the need for an encyclopedia or bibliography for blues singers, certainly a formidable task.

Overall, Oliver tries to trace the blues as a kind of development, "attempting to show the changing patterns in the evolution of a modern folk music until it moved from the circumscribed world of a segregated minority to become the inspiration of popular music throughout society" (p. 6). Such an approach inevitably views the subject as consisting of an historical mainstream with many off-shoots. For Oliver the mainstream has now reached the gulf of commercialized soul, popular, and rock music. He is dubious, though hopeful, about the future. He feels that the soul trend "has been damaging to the blues as a form" (p. 161) and that "as so often happens in an art form which has continued beyond its period of greatest value as expression and communication, it has reached a late stage of flamboyant embellishment" (p. 168). I would have to respectfully disagree. While it is true that soul music speaks for most younger and more "forward-looking" blacks today, it does not necessarily signal the demise of the blues. Blues have never appealed to blacks who felt they were on the way up in the world. There have always been other types of music for such people. Instead blues tell of a life that may get better or may get worse but will probably remain about the same as ever. This is actually the strength of blues, because it is such a life that most of us, black and white, will actually experience. I have noticed that as the expectations of individual blacks begin to level off due to such factors as increased family responsibility, the onset of middle age, and limited economic opportunities, they often return to an appreciation of the blues. But besides this, there is still a need for folk music and self-expression in the black community, and the blues form ideally fulfills this need. Soul music is too difficult to perform without expensive equipment that is beyond the means of most blacks today, particularly those in the South. It seems likely then that the blues will simply remain a black folk music, since commercial music is seeking other forms. It is only the most commercialized blues today that display "flamboyant embellishment." Yet this was the case in all preceeding eras with whatever was the most commercialized type of blues--from Handy's sheet music compositions, through Mamie Smith, Butterbeans and Susie, Jimmie Rushing, Jimmie Witherspoon, Little Richard, and Bobbie Bland, to Junior Wells. There are still, however, young blacks who are learning the blues today and who will undoubtedly contribute something to the tradition in the future.

In spite of some of the foregoing criticisms Oliver's book remains a tremendously useful work, easily the best survey and general introduction to the blues and likely to remain so for many years.

Oster's book has many virtues too, though perhaps more serious objections could be raised to parts of it. Basically the book is a presentation of some 221 blues texts collected by Oster in the field with his commentaries on them and a 95 page discussion of the country blues, their setting, history, structure, content, function, and style.

Almost all of his songs were collected in Louisiana and many of these at the State Penitentiary at Angola, although he claims that these blues are typical of the other southern states. This is not entirely true. Prison traditions are never typical. There is an unusually high percentage of blues in this collection dealing with prison life and work. Indeed there is a much broader range of subject matter in these songs than one normally encounters in Southern blues repertoires. Oster prints many topical texts on the themes of social protest, natural disasters, poverty, alcoholism, gambling, and voodoo, in addition to the usual subjects of love, travel, and death. All this points to the conclusion that the collector has discovered some unusually creative and original artists within the tradition. In many ways Oster is aware of this fact, yet when he discusses the blues in general terms, he judges more traditional and typical artists by the standards of these few creative individuals. This practice has led him to a number of misinterpretations.

One wonders whether in his editing Oster has deliberately emphasized these more "individualistic" blues. The published texts were drawn from a collection of 400 blues and represent what Oster calls "the most significant fruits of the search" (p. 9). Unfortunately we are never enlightened on his editorial methods. This fact leaves the reader inadequately prepared to assess the value of the collection in many respects. For instance, one notices that about twenty-five percent of the printed songs derive from commercial records, while many others share some lyrics with commercially recorded blues. Yet what if Oster's excluded texts were all copies of records? Or what if they were all more traditional, less creative blues? Certainly in such cases our views of the blues tradition would be altered. One wonders further whether Oster in his collecting deliberately sought the more original singers and paid less attention to traditional ones. It is interesting that the more traditional singers such as Butch Cage, Willie Thomas, Hogman Maxey, and Guitar Welch are more popular with their folk audience, while the more "creative" Robert Pete Williams, Otis Webster, Roosevelt Charles, and Herman E. Johnson sing mainly for themselves. Or perhaps the particular areas of Louisiana where he collected the most, Baton Rouge and Angola, have especially rich folk traditions. Oster nowhere enlightens, but one suspects that the latter is the case. Baton Rouge has produced many fine commercial blues singers in recent years whose success has perhaps influenced the styles of the folk composers of the area. Angola, like all southern prisons, probably contains a high percentage of the most creative black men in the state. The nature of a racist society is that the most creative among the oppressed will run afoul of the oppressors unless they can find a way to channel their creativity in some officially approved manner.

Thus the collection is by no means typical of what one usually encounters in the blues tradition. Nevertheless it is very valuable for showing the very richness of that tradition. Many of these verses, even without their music, are striking and powerful in their imagery. The singers reach out from the pages and draw

the reader into some of their profoundest thoughts, into a world made up of the extremes of beauty and horror. Many of the songs, even when judged by Western literary standards totally inappropriate to their cultural context, emerge as true art and important folk poetry, while others have significant sociological value.

Yet in spite of these strong points the book has some serious flaws, mainly in Oster's commentary. His transcriptions on the whole are quite good in the instances where it is possible to compare the printed and recorded versions. (A good number of the songs have been issued on the Folk Lyric and other labels.) But he often appends pointless paraphrases of them in the manner of literary criticism and sometimes misunderstands their imagery. For instance, on p. 73 he fails to see the imagery of the male genitalia in the line: "But there is no mo' potatoes, you see the frost have killed the vine." In other instances he interprets symbolically every detail of a line and finds great significance where there probably was none. He sometimes shows little awareness of the irony and ambiguity in much blues verse and tends to take it too literally. These tendencies seem to be the result of Oster's presentation of his material as literature and his desire to be the critic for it at the same time. I found myself often wishing that he would simply let the texts speak for themselves.

Several of Oster's statements are either ethnocentric, outmoded, or in downright poor taste. He finds that tenderness is uncommon in blues lyrics (pp. 30-31), yet an examination of any body of blues will find this sentiment appearing frequently though expressed in terms relative to black culture. Similarly Oster thinks of sexual imagery in the blues in terms of "fornication" (p. 68) rather than good healthy sex as the singers undoubtedly intend. Some of his statements remind one of the stereotyped views of earlier literary researchers into black folk music such as Dorothy Scarborough and Newman Ivey White. "To the folk Negro the train is fascinating" (p. 45) may be a valid generalization, but its phrasing is not well considered. Who is this character--"the folk Negro?" Finally, Oster's discussion of one informant's marital life and feelings toward his employer (p. 82) is most regrettable and could conceivably cause trouble if read by the wrong persons.

Oster does, however, make a number of valuable observations in his commentary. His discussion of the differences between country and city blues (pp. 23-5) is very good, although many blues singers would not fit either model perfectly. His five-part definition (actually a description) of the blues form (pp. 22-3) is also quite good, although it seems to imply that the twelve-bar AAB structure is the norm. Oster's discussion of the process of composition (pp. 76-95) also has much to recommend it. He distinguishes between the synthesizer and the innovator among composers (p. 78) but is obviously biased in favor of the latter type. He then arranges his examples to demonstrate an evolutionary progression from chaotic to organized texts. Such an exercise only reflects the author's cultural bias. He is seeking consistent plots in the lyrics, often when there are none, failing to realize that the singers may not be

trying to "tell a story" as we conceive of one. Thus he tries to interpret the inconsistent lyrics of one song (pp. 81-3) in terms of his special knowledge of the singer's personal life.

Like Oliver, Oster believes that the blues tradition is declining. He finds that younger singers are imitative and less able to improvise (pp. 2, 95). Yet this may have always been the case with younger singers. We simply are in no position to predict what will happen as these young singers grow older and more confident in the blues genre.

When Oster talks about commercial blues he is often on shaky ground. He is obviously not very familiar with commercial recordings and has had to rely on the assistance of several record collectors. Even so, his comparative discographical references are not always complete, and he has missed a few texts which derive from records. In discussing records he constantly invokes the authority of Paul Oliver, Samuel Charters, and Marshall Stearns. Perhaps this is for the best.

One of the most interesting aspects of this book is the large number of "talking Blues" printed. This type of blues has been little recorded or commented upon previously. (It seems to bear no relation to white "talking blues.") Their inclusion here is most welcome, although Oster probably overemphasizes their importance for the total blues tradition. Perhaps they are more common in Louisiana or in the prison tradition. But certainly there is no evidence that they preceded sung blues, as Oster seems to assert (p. 15). It remains a subject worthy of further investigation.

Finally I should like to point out two important lacks in this book. One is the omission of any discussion of the music. Oster provides several musical transcriptions but says nothing about them. As a result they seem out of place. The other is the paucity or even total absence of biographical data on the singers, which makes it difficult to evaluate the texts in some instances. One would like to know more about Guitar Welch and Otis Webster, for instance. Does Oster have this information?

Such criticisms should not take away from the considerable value of this book. It will perhaps appeal more to students of literature and sociology than to folklorists and blues lovers, but the songs themselves and some of Oster's observations on them have real value. The author is to be commended for finding such a wealth of superb folksong and artists of such stature.

--David Evans
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BIBLIOGRAPHIC NOTES OF INTEREST

HEAVEN ON HORSEBACK: REVIVALIST SONGS AND VERSE IN THE COWBOY IDIOM By Austin and Alta Fife (Logan, Utah: Utah State University Press, 1970) Western Texts Society Series, Vol. I, No. 1, vi + 114 pp. An annotated collection of 49 different songs (2 or more versions of many) demonstrating attitudes and ideas of cowboys and other westerners regarding religious themes. The authors "explore the ways in which Anglo-American revival songs reshaped the conventional images which Westerners had previously entertained about ultimate reality until a whole new idiom was created: the image of life-after-death conceived as an idealized extension of the Western experience itself." Five songs are transcribed (at least in part) from hillbilly recordings, and many more are taken from hillbilly and cowboy folios.

BALLADS OF THE GREAT WEST Edited with commentary by Austin and Alta Fife (Palo Alto: American West Publishing Co., 1970), 272 pp., \$10.00. 116 ballads and poems taken from manuscript and printed sources. Includes introductory essays on cowboy lingo and ethics, and the structure and style of western poetry. Also includes a glossary of western terms.

NOBODY: THE STORY OF BERT WILLIAMS By Ann Charters (NY: Macmillan, 1970), 157 pp., \$6.95. A sympathetic account of the career of the most important Negro entertainer of his time and leading stage comedian during the period of 1892-1922. Includes words and music of several of Williams' songs; reproductions of sheet music and posters; and a complete discography of recordings on cylinder and disc.

THE SOUSA BAND: A DISCOGRAPHY Compiled by James R. Smart (Government Printing Office, Washington, D.C. 20402; 1970), v + 123 pp., \$1.50 (paper covers). A discography of cylinder and disc recordings made between 1891 and 1930 by the musicians who played in John Philip Sousa's band. Also includes material on Sousa's attitudes toward the then-new phonograph industry and data on early obscure cylinder manufacturers and producers (Sousa did not conduct his band on the recordings, as he claimed to oppose the phonograph in principle.)

The Annual Meeting of the American Folklore Society was held Nov. 12-15 in Los Angeles. One session, sponsored by the JEMF, dealt with Commercialized Folk Music: Sources and Resources. Chaired by D.K. Wilgus, the papers presented were: "The John Edwards Memorial Foundation," by Eugene Earle; "Company Discography--The Gennett Project," by Norman Cohen; "Artist Discography and Biography--Asa Martin and Dock Roberts," by Archie Green; "Song Folio Resources," by Joseph Hickerson; "Lead Sheets and Copyright Research," by Guthrie T. Meade, Jr.; "Radio and Personal Appearances," by Bill C. Malone (read by Neil Rosenberg); and "The Individual Song--'Billy the Kid,'" by D.K. Wilgus. The papers from this session will be published as a group in a special issue of Western Folklore next year. They will also be made available as JEMF Reprints at that time. Attendants at the meeting were given a tour through the Folklore & Mythology

Center at UCLA, which included a visit to the JEMF office.

Louisiana History (Winter 1970), XI:1, p. 63. "Joseph C. Falcon, Accordion Player and Singer: A Biographical Sketch," by Lauren C. Post. A transcription of an interview made of Falcon five months before his death in November 1965. Includes several photos from the 1930s and later and a list of 78 rpm recordings by Falcon.

The New York Times (Apr 19, 1970), p. 49, contains an article by Roy Reed titled "Country Music Becomes Concerned.:" The article discussed several recent hits that have social or political themes, asserting that this is a relatively recent trend in a genre of music that had dealt exclusively with individual concerns, paying little attention to social matters. The songs examined are "Okie From Muskogee," "Welfare Cadillac," "What is Truth," "Fightin' Side of Me," "Six White Horses."

Folklore Annual, No. 2 (University of Texas at Austin, 1970), a journal that publishes student papers in folklore, includes an article by Bonnie Leitch entitled "Saturday Night and Sunday Morning: Honky-Tonk and Gospel Meeting in Country Music." In it, the author discusses the socio-historic background of southern mountain whites and "examines Hank Williams as the personification of the country spirit, especially as it is symbolized in Williams' contradictory religious and honky-tonk songs."

Two magazines devoted to Rhythm & Blues music, R & B Collector and Quartette have merged into the new publication, R & B Magazine (P.O. Box 1229, Santa Monica, Calif., 90406). The magazine includes essays, discographies, reviews, photos, auctions.

THE SOUND OF SOUL by Phyl Garland (Chicago: Henry Regnery Co., 1969), 246 pp., \$5.95. The first chapters outline the development of black music, from African roots through blues and jazz to what is currently called "soul" music. Further chapters focus on B.B. King, Nina Simone, Aretha Franklin, and John Coltrane. In the final chapter the author speculates on "the shape of soul to come: the use of music as a functional art directed toward definite problems of contemporary life." Includes an index and a brief discography of LP recordings.

ROCK: A WORLD BOLD AS LOVE By Douglas K. Hall and Sue C. Clark (NY: Cowles Book Co., 1970), 192 pp., \$7.95. A collection of photographs (by Hall) and excerpts from interviews (by Clark). The interview extracts, mostly from contemporary rock, soul, and gospel artists, are arranged in sections that include general commentary on rock music; specific comments on various artists and bands; on the content, performance and style of the songs; and on producers and concert halls.

Ro	Pe	Master	Artist	Title
5221	12902	12902	FRANK LUTHER TRIO	It seems I've always held your hand
"	"	12904	"	Down by the old rustic well
5222	12903	13158	TEX RITTER	Rye whisky, rye whisky
"	"	13157	"	Good-bye, old paint
5223	0237	12937	BUDDY MOSS	T..B.'s killing me
"	"	12944	"	Hard times blues
5224	0238	13167	DIAMOND FOUR	Paul and Silas
"	"	13166	"	Sleep on mother
5225	12905	12387	CLIFF CARLISLE	Hobo blues
"	"	12368	"	Shanghai rooster yodel No. 2
5226	12906	13023	MARTIN AND ROBERTS	The round-up in the Spring
"	"	13015	"	Bronco Bill
5227	12907	13218	FRANK LUTHER	The Akron disaster
"	"	13219	"	When the goldenrods are waving
5228	0239	12830	SPARK PLUG SMITH	Mama's doughnut
"	"	12853	"	Make it tight
5229	0240	11628	ALABAMA RASCALS	Stomp that thing
"	"	11622	"	Jockey stomp
5230	12910	13111	GENE AUTRY AND JIMMY LONG	Answer to 21 years
"	"	13108	"	The old folks back home
5231	12911	12224	BILLY VEST	Big city jail
"	"	12228	"	Frankie and Johnnie No. 2
5232	15774	C 548	MAPLE CITY FOUR	Tiger rag
"	"	C 549	"	Oh Monah!
5233	12912	13104	GENE AUTRY AND JIMMY LONG	Little ranch home on the old Circle B
"	"	13109	"	The yellow rose of Texas
5234	12913	13031	MARTIN AND ROBERTS	There's a little box of pine on the 7:29
"	"	13021	"	Message of a broken heart
5235	12914	C 534	CUMBERLAND RIDGE RUNNERS	Sally's not the same old Sally
"	"	C 541	"	Ole rattler
5236	12915	C 552	MAPLE CITY FOUR	Tell my mother I'm in heaven
"	"	C 551	"	Will the angels play their harps for me
5237	12918	C 538	RAMBLING RED FOLEY	Single life is good enough for me
"	"	C 535	"	The lone cowboy
5238	0241	12932	CURLY WEAVER	Leg iron blues
"	"	12936	FRED McMULLEN	De Kalb chain gang
5239	0242	12951	THE GEORGIA BROWNS	Tampa strut
"	"	12952	"	Decatur street 81
5240	0243	11676	JOSHUA WHITE	Crying blues
"	"	11695	"	Double crossing women

Ro	Pe	Master	Artist	Title
5241	0244	11658	JOSHUA WHITE	Baby, won't you doodle-doo-doo
"	"	11694	"	High brown cheater
5242	0245	11213	MEMPHIS MINNIE	Fishin' blues
"	"	11216	"	Outdoor blues
5243	0246	11218	MEMPHIS MINNIE	Treatment blues
"	"	11216	"	Where is my good man
5244	0247	11225	TAMPA RED AND GEORGIA TOM	Dead cats on the line
"	"	11211	TAMPA RED	Reckless man blues
5245	0248	11226	TAMPA RED AND GEORGIA TOM	You can't get that stuff no more
"	"	11212	TAMPA RED	Don't leave me here
5246	12922	13494	GENE AUTRY	The death of Jimmie Rodgers
"	"	13496	"	The life of Jimmie Rodgers
5247	12924	13382	FRANK LUTHER TRIO	Ten hours a day--six days a week
"	"	13412	"	On the Colorado trail
5248	12926	13413	FRANK LUTHER TRIO	When I take my vacation in
"	"	13429	"	heaven
"	"	13429	"	Way up there
5249	12926	13432	JIMMIE TARLTON AND TOM DARBY	Let's be friends again
"	"	13435	JIMMIE TARLTON	By the old oaken bucket Louise
5250	12928	12405	PARKER AND DODD	Sail away lady
"	"	12407	"	Blue eyed Jane
5251	12929	11578	FIDDLIN' DOC ROBERTS TRIO	Turkey in the straw
"	"	11579	"	I don't love nobody
5252	0249	12947	BUDDY MOSS	Jealous hearted man
"	"	12907	"	Bye bye mama
5253	0250	12948	CURLY WEAVER	Tippin' Tom
"	"	12949	"	Birmingham gambler
5254	0251	13550	ALABAMA SAM (Walter Roland)	Red Cross blues
"	"	13568	"	You gonna need me
5255	12931	13641	CLIFF CARLISLE	Ramblin' Jack
"	"	13638	"	Wreck of No. 52
5256	12932	13013	MARTIN AND ROBERTS	Hang down your head and cry
"	"	13017	"	Low down hanging around
5257	0252	13601	WALTER ROLAND	Early this morning ('bout break
"	"	13593	"	of day)
"	"	13593	"	House lady blues
5258	0253	13589	BESSIE JACKSON	Seaboard blues
"	"	13605	"	Troubled mind
5259	12934	13628	CLIFF CARLISLE	On the banks of the Rio Grande
"	"	13667	"	Blue eyes
5260	12935	13674	CLIFF CARLISLE	Goin' down the road feelin' bad
"	"	13668	"	Dang my rowdy soul

Ro	Pe	Master	Artist	Title
5261	12936	13502	GENE AUTRY	There's an empty cot in the bunkhouse tonight
"	"	13102	GENE AUTRY AND JIMMY LONG	Louisiana moon
5262	0254	13712	JACK KELLY AND SOUTH MEMPHIS JUG BAND	Highway No. 61 blues
"	"	13714	"	Red ripe tomatoes
5263	0255	13564	BESSIE JACKSON	Top blues
"	"	13549	"	T. N. and O. Blues
5264	12938	13744	WENATCHEE MOUNTAINEERS	Dear old southern moon
"	"	13750	"	I like mountain music
5265	12939	13820	ROBERTS AND ROSE	Mother, queen of my heart
"	"	13821	"	Little mother of the hills
5266	0256	13727	J. KELLY AND SOUTH MEMPHIS JUG BAND	President blues
"	"	13723	"	R. F. C. blues
5267	0257	13792	JOSHUA WHITE	Blood red river
"	"	13791	"	Low cotton
5268	0258	13793	JOSHUA WHITE	Jesus gonna make up my dying bed
"	"	13794	"	Motherless children
5269	12940	13751	WENATCHEE MOUNTAINEERS	My Southland
"	"	13761	"	Wait for the wagon
5270	12941	12299	MCDONALD QUARTETTE	Love enough for me
"	"	12317	"	We'll never say good-bye
5271	12942	13900	BILL COX	Alimony woman
"	"	13897	"	Midnight special
5272	12943	13902	BILL COX	Lay my head beneath a rose
"	"	13940	"	Where the red red roses grow
5273	0259	14064	BUDDY MOSS	B. and O. blues no. 2
"	"	14006	"	Best gal
5274	0260	13715	JACK KELLY AND SOUTH MEMPHIS JUG BAND	I believe I'll go back home
"	"	13721	"	Ko-ko-mo blues
5275	12948	12624	FRANK LUTHER TRIO	From cradle bars to prison bars
"	"	13411	"	The lie he wrote home
5276	12949	13685	CLIFF CARLISLE	Don't marry the wrong woman
"	"	13673	"	The vacant cabin door
5277	12950	13497	GENE AUTRY	If you let me be your little sweetheart
"	"	13502	"	That old feather bed on the farm
5278	0261	13584	WALTER ROLAND	Back door blues
"	"	13570	"	Slavin' blues
5279	12952	C 620	GENE AUTRY	The last round-up
"	"	13491	"	Way out West in Texas
5280	12953	13762	WENATCHEE MOUNTAINEERS	By the sleepy Rio Grande
"	"	13765	"	Blue-eyed Ellen

FOURTH ANNUAL ARSC CONFERENCE HELD IN NASHVILLE

The Association for Recorded Sound Collections held its fourth annual conference at Vanderbilt University in Nashville, Tennessee, on October 8-10, 1970. In an effort to take advantage of the spirit of the music industry in Nashville, the emphasis of the program was on folk and country music.

In a panel discussion on vernacular music chaired by Archie Green, Philip Elwood (Peralta College, Oakland, and KPFA, Berkeley) commented on problems and rewards in the use of jazz and blues music in teaching American history and social institutions. Norm Cohen presented a report on the JEMF computerized hillbilly discography project.

Walter Haden (University of Tennessee at Martin) read a paper titled "Vernon Dalhart: His Rural Roots and the Start of Commercial Country Music," which was followed by "Starday Records, a Cultural History," by William H. Koon (California State College, Fullerton); the latter will be published in the next issue of JEMFQ.

Among the other papers were "The Earliest Use of Sound Recordings for Ethnological Documentation: The 1890 cylinders of Jesse Walter Fewkes," by Joseph P. Hickerson (Archive of Folk Song, Library of Congress) and "Recording Sacred Harp Singing and Christian Harmony, New England Shakers and Virginia Mennonites," by Daniel W. Pattesson (University of North Carolina at Chapel Hill).

The other activities of the meeting included a visit to the Country Music Association Hall of Fame and Library, with descriptive remarks by Tom Warren, Archivist, and Jo Walker, of the CMA Board. On Friday evening conferees attended Grand Ole Opry at Ryman Auditorium.

The conference concluded with a business meeting, at which some brief attention was given to a written report submitted by Carlos B. Hagen, 2nd Vice President of ARSC, who was unable to attend in person. Hagen's report dealt with several needs to which he felt ARSC should be addressing itself. In brief, these are:

- 1) Increased cooperation with groups such as the National Association of Educational Broadcasters with the aim of preserving as many radio broadcasts--such as live music, newscasts, political speeches, or dramatic works--as possible.
- 2) Education of the public to the importance of recorded material, whether on disc, tape, or video tape.
- 3) Diversion of public and private funds to help various recorded sound archives throughout the country.
- 4) Elimination of unethical recording practices, such as the issue of doctored albums or misrepresented albums.
- 5) Salvage of the vast numbers of old 78 rpm records that are daily being disposed of throughout the country.
- 6) Action regarding the pending copyright bill in the form of lobbying for the inclusion in the bill of a "fair use" doctrine so

that archives can legally make tape recordings of out-of-print commercial issues available to students and scholars for research purposes.

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JEMF REPRINT SERIES

The following reprints are available at 50¢ each to Friends of the JEMF; 75¢ to all others.

8. "Current Hillbilly Recordings: A Review Article," by D. K. Wilgus. From Journal of American Folklore, Vol. 78 (1965).
9. "Hillbilly Records and Tune Transcriptions," by Judith McCulloh. From Western Folklore, Vol. 26 (1967).
10. "Some Child Ballads on Hillbilly Records," by Judith McCulloh. From Folklore and Society: Essays in Honor of Benj. A. Botkin, Hatboro, Pa., Folklore Associates, 1966.
11. "From Sound to Style: The Emergence of Bluegrass," by Neil V. Rosenberg. From Journal of American Folklore, Vol. 80 (1967).
12. "The Technique of Variation in an American Fiddle Tune," by Linda C. Burman. From Ethnomusicology, Vol. 12 (1968).
13. "Great Grandma," by John I. White. From Western Folklore, Vol. 27 (1968). "A Ballad in Search of Its Author," by John I. White. From Western American Literature, Vol. 2 (1967).
14. "Negro Music: Urban Renewal," by John F. Szwed. From Our Living Traditions: An Introduction to American Folklore, 1968.
15. "Railroad Folksongs on Record--A Survey," by Norman Cohen. From New York Folklore Quarterly, Vol. 26 (June 1970).

MISCELLANEOUS PUBLICATIONS

JEMF Special Series, No. 1: "The Early Recording Career of Ernest V. 'Pop' Stoneman: A Bio-Discography." Price to Friends of the JEMF, 60¢; all others, \$1.00.

JEMF Special Series, No. 2: "Johnny Cash Discography and Recording History (1955-1968) by John L. Smith. Price to Friends of the JEMF, \$1.00; all others, \$2.00.

JEMF Special Series, No. 3: "Uncle Dave Macon: A Bio-Discography" by Ralph Rinzler and Norm Cohen. Price to Friends of the JEMF, \$1.00; all others, \$2.00.

The John Edwards Memorial Foundation Archiving and Cataloging Procedures. A guide to the archiving and indexing procedures used for materials in the JEMF collections. It is of sufficiently broad scope to be adaptable to other collections. 50¢

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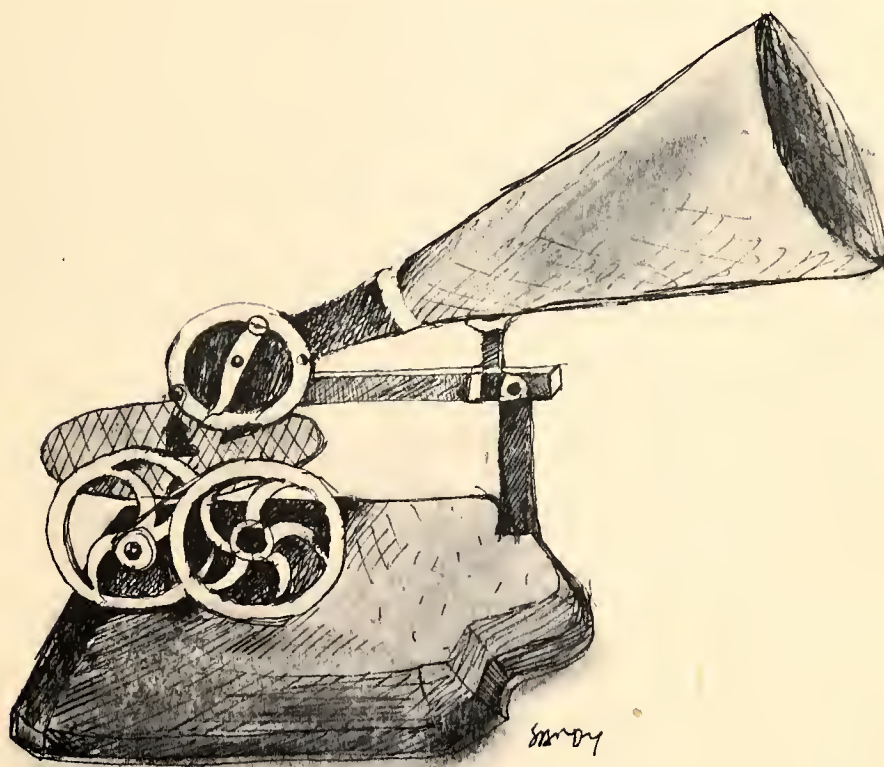
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Members of the Friends of the JEMF receive the JEMF Quarterly (formerly JEMF Newsletter) as part of their \$5.00 (or More) annual membership dues. Individual subscriptions are \$5.00 per year; library rates (for libraries and other multiple users) are \$7.50 per year. Back issues of Volumes 4, 5 and 6 (Numbers 9 through 19) are \$1.25 per copy.

The JEMF Quarterly is edited by Norman Cohen. Please address all manuscripts and other communications to: Editor, JEMFQ, John Edwards Memorial Foundation, at the Folklore & Mythology Center, University of California at Los Angeles, Los Angeles, California 90024.

JEMF QUARTERLY

JOHN
EDWARDS
MEMORIAL
FOUNDATION



VOL. VII PART 1, SPRING, 1971, NO. 21

THE JEMF

The John Edwards Memorial Foundation is an archival and research center located in the Folklore and Mythology Center of the University of California at Los Angeles. It is chartered as an educational non-profit corporation, supported by gifts and contributions.

The purpose of the JEMF is to further the serious study and public recognition of those forms of American folk music disseminated by commercial media such as print, sound recordings, films, radio, and television. These forms include the music referred to as "country," "western," "country & western," "old time," "hill-billy," "bluegrass," "mountain," "cowboy," "cajun," "sacred," "gospel," "race," "blues," "rhythm and blues," "soul," "rock and roll," "folk rock," and "rock."

The Foundation works towards this goal by:

gathering and cataloging phonograph records, sheet music, song books, photographs, biographical and discographical information, and scholarly works, as well as related artifacts;

compiling, publishing, and distributing bibliographical, biographical, discographical, and historical data;

reprinting, with permission, pertinent articles originally appearing in books and journals;

sponsoring and encouraging field work relating to commercially recorded and published American folk music.

LETTERS TO THE EDITOR

To the Editor:

I was interested in the story about Vernon Dalhart in the Quarterly No. 20. My special interest at this moment is Walter Haden's references to the "Prisoner's Song," the origin of the composition, claims of authorship, et cetera.

I do not know anything of the origin of this song, but they were singing it in my community when my memory first began, about 1904. It was then considered traditional (although they did not use that word), and everybody assumed that it came along with the rest of the music which was handed down to us.

I remember singing every stanza of the song which Dalhart sang. I haven't checked to see whether or not we knew a stanza that he did not sing, but I guess he included them all. He was present the morning I cut John Hardy and Roll On, John, my first recordings. He was quite affable, as I remember, and I also remember he was complimentary. Of course, I was too scared to be philosophical on that day, and don't remember much about our conversation. I had a closer acquaintance with Carson Robison, as he worked in several of my records on subsequent dates. He was not present at my first recordings. That was the only time I ever saw Dalhart.

It was unfortunate that Folkways recorded a statement I made about Dalhart "copyrighting the 'Prisoner's Song' and making \$60,000.00 on it." All of the "Buell Kazee Sings and Plays" record of Folkways was made of two days' discussion and playing in my living room at Lexington, Ky. between Bluestein and me, and such remarks were off the cuff, not intended to be accurate or for publication.

--Buell Kazee
205 Waveland Avenue
Winchester, Kentucky
March 24, 1971

To the Editor:

On February 25, Walter Haden of the University of Tennessee mentioned that you might be interested in the work I am doing in attempting to raise funds to install Vernon Dalhart in the Country Music Hall of Fame and Museum's "Walkway of the Stars" in Nashville. Many of the people who have been installed in this walkway have donated the \$1,000 themselves in order to have their bronze star placed. Dalhart, having died in 1948, is unable to do this himself, and thus must have the work done for him. I'd like to hope that the JEMF would be interested in the work, and would like to make mention of the work.

--Fred Goldrup, Tape Station
WYL, Upper Main Street,
Lisbon Falls, Maine 04252

To the Editor:

I do not think it is necessary to reply at length to Rod Gruver's repetition of his views ("The Autobiographical Theory Re-Examined," JEMF Quarterly VI part 3, Autumn 1970) because I have already written my dissent ("Autobiography and Blues Texts," JEMF Quarterly VI part 2, Summer 1970). But since Gruver either misunderstood or deliberately distorted my position I should, I suppose, attempt some clarification, especially for those readers who may have been impressed by Gruver's parade of Authorities in support of his notions of Literature.

It is not over what literature is that we disagree, but over autobiography's place in it. Both Gruver and I agree that blues texts are dramatic, poetic, symbolic, imaginative literature. We both believe that the "I" of a blues lyric is a persona often not representing the singer of the song, and we both deplore the kind of criticism which supposes that blues singers always sing about their direct experiences or even feel the emotions they describe at the moment they sing them.

By denying autobiography the status of imaginative literature Gruver hopes to rid blues criticism of the kinds of autobiographical approaches we deplore, and thus clear the field for literary approaches . . . In my essay I showed why autobiography must be treated as imaginative literature. To deny that autobiography has some relation to blues texts, when blues singers tell us that they sometimes compose songs based on their own experiences, that they sometimes feel the emotions they describe when they sing them, when blues listeners tell us that they identify the situations and emotions in some blues songs with their own experiences, is simply irresponsible. It is just as foolish to throw out autobiographical approaches simply because some critics have misused them.

Gruver is fighting a battle in blues criticism that was won 25 years ago in literary criticism. His position would be described in literary circles as "new criticism," but that is old hat. In fact, "new criticism" has been shown inadequate to deal with larger questions of literature involving the undeniable relationships between a writer's life and his art, between his art and that of his contemporaries, among the fabric of meaning within an artist's entire output, and so on. Nowhere is Gruver's limited vision more evident than in his statements about approaches to Wordsworth's Prelude; he seems unable to conceive of a kind of criticism which would integrate approaches to the poem as a work of art and as a reconstruction of events in Wordsworth's life which the poet made crucial to his intellectual development, to a theory of poetry, and, finally, to a theory of knowledge quite important in western intellectual history.

I do not think that the differences between my position and Gruver's are differences in kind so much as they are differences in degree, for we both believe that literary approaches to blues texts will prove fruitful. I would certainly agree that mythic and archetypal blues criticism of the sort that Gruver has engaged in elsewhere is valuable. It's just not the whole story; and to think that it is, is unwise.

--Jeff Titon
Minneapolis, Minnesota

Sirs:

It has been my assumption, up until several issues ago of the JEMF Quarterly, that the JEMF was founded in honor and memory of the late John Edwards and for the study of commercially recorded and published American folk music. In all articles I've ever read that the late John Edwards wrote he expressed his extreme dislike, disapproval and disgust of what he termed 'citybilly' music heap. Which meant Nashville honky-tonk, now called the Nashville sound. So it seems that an organization in honor and memory of a man that publishes and prints articles and promotes in general the type of stuff the man was fighting against, then he is being dishonored, not honored. I'd bet he would want his name removed from the publication altogether. I certainly wouldn't want my name on it.

Through Vol. 4, No. 4, December 1968, the JEMF stated its purpose as a research and archival center devoted to the study of commercially recorded and published American folk music. I took the term folk music to mean the same thing the late John Edwards had described it to be. Beginning with Vol. 5, Part 1, the JEMF stated their interests as country, western, country & western, old time, hillbilly, bluegrass, mountain, cowboy, cajun, sacred, gospel, race, blues, rhythm and blues, soul, rock and roll, folk-rock, and rock. Now why not add classical, pop, and opera and have everything called music included?

I feel that anything which is available in supermarkets, dime stores or can be heard on radio or TV is not worth printing articles about since it is readily available and probably isn't worth the time or space anyway. So when I subscribe to a publication, I expect to get articles, discographies, and information of the real thing, mainly from the Golden Age Era of the 1920's and 1930's. Of course, there are many small independent companies today that issue music just as good on EP's and LP's--labels such as County, Kanawha, Rural Rhythm and many others--that should be given the space otherwise wasted on 'citybilly' junk.

Being Southern, I feel my understanding of old time mountain and traditional music (both white and black) is far better than the so-called 'big' collectors, most of whom are from the north to begin with and couldn't possibly fully understand just what the music means to the rural southerner who loves, plays and collects it. So I am not really surprised when they also become interested in citybilly as well as old time music. However, I would like to leave this thought, using the words of the late John Edwards himself and I quote: 'How can anyone but morons subscribe to this musical junk? And, this being so, how can real folk and folk-style music ever be seriously accepted when it is continually associated with such junk?' If the JEMF must rely upon so-called country/western musicians for support by publishing and promoting their musical junk, then it isn't worth supporting.

Robert E. Nobley
Roanoke, Alabama

FROM THE EDITOR

On the preceding page of this issue of JEMFQ reader Robert Nobley brings a serious criticism against the contents of the JEMFQ and other JEMF publications. The main thrust of his complaint is that when the JEMF strays from the narrow field of old-time hillbilly music of the period 1922-1941 it is not being true to the aims and interests of John Edwards himself, or to the stipulations of his will.

It is true that Edwards was relatively circumscribed in his musical interests and tastes, although within his chosen field he had established himself as an unquestioned authority. Any private collector surely has his own sphere of interest and develops his collection in tune with his musical tastes. Unfortunately, a public archive cannot afford the luxury of choosing the material on its shelves on the basis of taste. In translating Edwards' will into a reality, the JEMF directors had to mold the shape of the Foundation in such a fashion that Edwards' goals could be realized, but in the framework of a structure that had intellectual integrity. Edwards correctly perceived old-time hillbilly music as the commercial offshoot of an American folk tradition. The idea that he had not formulated was that "commercially recorded folk music" is the smallest unit that has a self-contained integrity. There is no logical geographical boundary to hillbilly music; Edwards himself tacitly recognized this when he wrote a bio-discography of Frank Crumit, who by no means fitted the description of a southern mountaineer. That there is no sharp chronological boundary was implicit in Edwards' own discography of the Carter Family, which included recordings through 1952. That there is not even a well-defined stylistic boundary is seen over and over--for example, Edwards' (unpublished) Skillet-Lickers discography included, along with all the old-timey string band numbers, all of Riley Puckett's contemporary pop songs.

Edwards did, admittedly, inveigh against modern intrusions into the hillbilly music of the 1920s and '30s. But in his researches his intellectual intuition would not let him draw the net so tightly. Similarly, we must not let ourselves draw our net too tightly. No stylistic formula will allow us to include such diverse musical sounds as those of Pope's Arkansas Mountaineers, Dalhart's Texas Panhandlers, Bradley Kincaid, the Delmore Brothers, and the Carter Family, yet exclude Johnny Bond, Merle Haggard, or Johnny Cash.

The contents of JEMFQ and other publications reflect what readers and friends contribute. The Editor makes no more limitations than that the material be accurate, in good taste, and lucidly written--and fall within the broad domain of commercially recorded and published folk music. And in that domain we include such questions as the role of that music in the society. Readers dissatisfied with the balance of material published are earnestly urged to correct that imbalance by submitting their own contributions for publication.

If the JEMF is to survive in a meaningful way, it must have continuity of purpose. If its sole pursuit is the study of hillbilly music of 1920-1940 vintage, it will wither away for want of both support and relevance. If it continues to embrace all of commercially recorded American folk music, then it can be the focal point for one approach to the study of American folk and pop music throughout this century--an approach that can be richly rewarding not only in terms of understanding this country's music, but in terms of the entire culture and the very society itself.

GRASS ROOTS COMMERCIALISM

by William Henry Koon

Starday Records of Nashville, Tennessee, has contributed much to the history of modern country music. When this small independent company first began operation, its output was restricted to the classic definition of 1950's hillbilly recordings. Later it tried to appeal to a more sophisticated audience, and still later switched allegiance once more from a self-imposed traditionalism to the current Nashville product. However, by following its career, one can reconstruct some attitudes and influences that show well the state of the industry and tradition-based music during the 1960's.

The independent record company is rare in this age of conglomerates. Of them, firms such as Canaan Records, which specializes in gospel music, or Wayne Raney's Rimrock, which also produces gospel records as well as custom pressings for the performer with a limited audience, are the rule. Starday decided to go about the whole matter differently. Beginning with LP records somewhat modestly, they released a series of country, old time music, bluegrass, and western music. (As opposed to "country and western," western records are best exemplified by two rather divergent styles: western swing, a very popular music of the 1940's; and "campfire" songs in the style of the Sons of the Pioneers.) In addition, the catalogue was fleshed out with gospel music of two types: the gospel quartet type (although frequently a quintet) which has bloomed throughout the South as an offshoot of the earlier shout traditions, but now highly stylized and theatricalized; and bluegrass gospel, which places an equal importance on musical performance and content.

Starday issued new or extensive recordings of the following artists: Carl Story, Bill Clifton, Moon Mullican, Stringbean, the Phipps Family, the Duke of Paducah, the Lewis Family, Chubby Wise, Red Ellis and the Huron Valley Boys, the Crook Brothers, the Kentucky Travelers, Smiley Burnett, Bill and Earl Bolick, Lulu Belle and Scotty, Buddy Starcher, Alex Campbell, the Lonesome Pine Fiddlers, Robert Lunn, Lew Childre, Bashful Brother Oswald, Curly Fox and Texas Ruby, Molly O'Day, Rod Brasefield, Cowboy Copas, the Willis Brothers, Pee Wee King and Red Stewart, Montana Slim, Leon McAuliff, Johnny Bond. Many Starday artists have recorded for other companies: Jimmie Skinner, Clyde Moody, Hylo Brown, Ernest "Pop" Stoneman, Wayne Raney, Charlie Monroe, and the Stanley Brothers.

There is a pattern in the choice of artists. First, none was a big-time artist at the time of the Starday recordings; many were remnants of a fickle past, such as the Blue Sky Boys, whose honeyed harmonies had been swept away with the onslaught of the plugged-in honky-tonk paeans to loneliness and drinking; and Lulu Belle and Scotty, who had been big-time performers on Chicago's WLS before retiring.

However, recapturing the past can be a nasty business. Trying to create a major market for material by such artists as Smiley Burnett and the Duke of Paducah was part of an economic death wish. The general problem of keeping before the public a performer whose exposure is now limited and dependent on the uncertain remembrances of an older public is tantamount to disaster. Such a performer was Wayne Raney. Although Raney was at one time a most popular performer and personality over WCKY Cincinnati, after the station switched its all-night high-powered old-time country and gospel programming to one of more recent vintage, he was all but forgotten. However, some of the Starday artists give frequent performances at which they sell their recordings along with songbooks and autographed pictures. In this way, Carl Story, the Lewis Family, and Arthur "Guitar" Smith, could expect to gain a financial reward by selling their own records. This practice of selling one's own records at performances is not uncommon, because the artist is able to get a bigger slice of the economic cake, gain more exposure, and get his records, otherwise next to unobtainable, before a buying public. But many of the Starday artists were not before a record-buying public, having slipped into the studio for a last chance at recorded fame and fortune before dropping back into obscurity. In this category were the Blue Sky Boys, who played an occasional folk festival before resuming their full time jobs, or Sam and Kirk McGee, who mostly play on station breaks at the Grand Ole Opry. Some other performers, such as the Phipps Family and Fiddling Arthur Smith, were discovered by folk music companies and were released to an urban audience. Some, such as Arthur "Guitar" Smith, had been recorded by major companies. Smith was a prominent regional artist in North Carolina, and when his national popularity waned, he probably saw the advantage in releasing his material, recorded in his own Charlotte studio, through Starday. Some performers, such as Stringbean, who came to the Opry in 1942, had never been recorded.

All of Starday's advertising says "since 1952," but their first LP was released in about 1959.¹ They have since issued about 342 regular LP's as well as EP's, special editions (such as the four-volume histories of gospel music), and special pressings for their own record club and others. The Starday firm is not restricted to issuing records; they are, according to the 1967 Country Music edition of Billboard, also in the business of publishing, custom pressing, waterfront real estate, registered quarterhorses, radio-TV mail order, the record club, tobacco, and Angus cattle. Not all material stems from Starday's own lists: they also purchased material from King, Mercury, Rem, and Rimrock recording companies. In addition, their recordings are available in a wide configuration of labels abroad and at home, including Realm, Melodisc, Stateside, and London in Great Britain; Netherland's Starday, Japanese London; and Nashville, Palace, and Diplomat here in the U.S.

Starday's avowed purpose in its 1965 catalog was: "Superiority through Specialization: Bluegrass, Country, Sacred, Western, Old Time Featuring stars and guests of the Grand Ole Opry." By 1966,

the tune had changed somewhat, for the categories enumerated had then shrunk to include only "Country and Gospel." There was good reason also, for during the two years preceding, Starday had dumped many of its old time and bluegrass recordings at low prices to supermarkets and discount stores. The records were commonly available for 79 to 88 cents; this was three to four years before the great "mono" dumping of 1968-69. What happened evidently can be reconstructed as follows. Beginning about 1961 there was a great folk music boom that swept in a lot of wheat with the chaff, and Starday looked around and saw that it was good. But by the time the recordings had been released, the demand for bluegrass and old time music had abated.

Starday's involvement with commercial folk music can be reconstructed by an examination of catalogs and liner notes in determining the type of music Starday released. The greatest activity in the company's history was between 1962 and 1965. During that time 34 bluegrass LP's, 27 old-time LP's, 18 LP's of specialty and humor material, and 31 LP's of religious music--much of it bluegrass--came into the catalog. During the same time only 64 C & W LP's were listed. Then what caused the later switch to the "countrypolitan" sound? Don Pierce, Starday's president, offered two explanations in the March and June 1967 issues of Bluegrass Unlimited. At first he wrote:

For awhile I felt that the college and the more sophisticated city trade would create a boom for Bluegrass music sales. It sure didn't happen that way for us. The people that bought bluegrass by mail order from Jimmie Skinner, Wayne Raney, Starday and other sources seemed to identify Bluegrass with so called "Beatniks", "Draft Dodgers", "Civil rights demonstrators", and the like including subversives, homosexuals, pill and dope takers, and, as a result, Bluegrass sales to the country music market took one hell of a beating.

Perhaps more germane to the actual problem was Pierce's reply to a letter from Neil Rosenberg:

I believe I may have gotten Bluegrass music mixed up with certain aspects of the Folk Music Movement. I do know that my sales of Bluegrass albums declined drastically at about the same time that Bluegrass got heavily mixed up with the Folk Music Movement. Whether one was the cause of the other, I can't be sure. Our mail order sale of Bluegrass was greatly diminished when WCKY stopped programming Country Music.

Clearly, Starday moved into the field too late for the commercial success Pierce envisaged. Thus the dwindling of the fad for folk music in the open market, and the violent shift in the programming of WCKY drew the curtain on Starday's "Golden Era."

At the same time, Starday was making a few enemies by some rather deceptive packaging. For instance, one number by Ralph Stanley, taken from Mercury master number YW 14804, was released under six different titles, none of which echoed the original title, "Daybreak in Dixie." The titles were "Ralph's Banjo Special," "Pickin the Five String," "Banjo in the Hills," "Fire on the Strings," "Banjo in the Mountains," and "Banjo in the Bluegrass." Also, some albums, such as SLP 201, were deceptive: the album cover states that it is by the Stanley Brothers, but on the reverse side in small print is revealed the fact that five other artists are included, and that only six of the twelve cuts are by the Stanleys. Starday also attempted to capitalize on the new-found fame of some stars such as Rodger Miller and Glen Campbell. An album and tape release of a demonstration tape that Campbell had cut years earlier took a court case in 1969 to stop. Also, the company frequently included selections in more than one album, such as the Stanley Brothers example.

When the 1966 catalog was published, gone was most of the old-time and bluegrass music. Of the 42 new LP's issued that year, only one was bluegrass--Charlie Monroe, who, strangely until that time, had not recorded with full bluegrass instrumentation. (The earlier jackets always proclaimed "with 5-string banjo bluegrass style," even if the banjo player played in a different style. In fact, one cover photograph, used in the Kentucky Travelers LP as well as several other LP's for bluegrass shows a banjo picker distinctly frailing.) In addition to one old-time LP, Lulu Belle and Scotty, there were four other reissue or gospel LP's that could qualify as bluegrass or traditional music; so instead of a catalog composed of two-thirds traditional material, the fraction had sunk to about 12 per cent. By 1967, the traditional and bluegrass material was gone, with several exceptions, and the warehouse was filling up with mono copies of traditional artists.

During the brief period of 1962-65 some startlingly good examples of American folksong were presented and perhaps re-entered oral tradition. Such songs as "Ragged But Right," "Cyclone at Ryecove," "Motherless Children," "Little Birdie," "20 Cent Cotton and 90 Cent Meat," "Stern Old Bachelor," "Cacklin' Hen," "Corey," "Just Before the Battle Mother," "Oh, Death," "Red Cockin' Chair;" also "Nobody's Business," "Suicide Blues," "Roll on Buddy," "The Prisoner's Song," "Walking in Jerusalem," "Little Girl and the Dreadful Snake," "Death of Abraham Lincoln," "Sinking of the Titanic," "Handsome Molly," "Mary of the Wild Moor," "Cocaine Blues," "Spanish Flandang," and literally hundreds of ballads, love songs, reels, breakdowns, and other dance tunes. I say "re-entered" for the recordings, not available as a rule in northern places, were basically for a country audience. So it is entirely probable

that the collector today can retrace some source to an electronically devised rendering which began with Starday studios.

The country record consumer was at this time undergoing rapid changes in taste and temperament. Country singers were beginning to sound like pop singers, and in fact many were crossing the border to use pop material, while other pop singers, such as Ray Charles, were scouring country songs for material to make into pop-country hits. Long-established stars such as Eddy Arnold were turning to pop arrangements, and Victor's number-one Nashville man, Chet Atkins, was busy filling up backgrounds with horns, strings, and the Anita Kerr singers. So the Starday output was going against the grain of the then changing country idea of itself, which was going "uptown." To shore up its idea of what country music should be and let the public in on what they had to offer, Starday released a number of "Sampler" albums at \$1.98. The sampler technique was widely used during the '50's to promote the smaller company or the specialized output of a large company. Of particular interest, Starday released Grassroots! Real Old Time Recordings (SLP 292), Unforgettable Country Instrumentals (SLP 277), The Wonderful World of Gospel and Sacred Music (SLP 255), Bluegrass Sampler (SLP 183), and five other samplers with either old time, or bluegrass, or both.

So what Starday attempted was to compete with the major recording and distributing companies, albeit in a novel way: first, they appealed to an audience for unsophisticated country material, evidenced by the title of one of their first releases: "Hillbilly Hit Parade." This aspect of the business was kept constant throughout by releases of George Jones and Cowboy Copas as well as pretenders to a larger country such as Frankie Miller and Justin Tubb. Second, they appealed to the vast market in the South and other lands for both gospel and sacred music by a wide variety of performers, most notably the Lewis Family, and Sunshine Boys, and Carl Story. Third, they recorded some performers whose styles were extremely out of vogue, such as the Willis Brothers with their western sound. Starday's faith in such groups paid off, for the Willis Brothers eventually had two hit singles, one of which was a truck driving song. But within this same category was the large index of old time and traditional music in which Starday's catalog excelled; this excellence was based in part on a neo-romantic concept of what the buyer of country music really wanted. These bluegrass and old time songs were also issued to coincide, if belatedly, with the folksong revival of the early 60's, although this part of the business was later renounced. Then there were the samplers to entice people into the vaguely unrespectable field of country music and its various aspects--from straight country to bluegrass and rural humor. To survive in the highly competitive recording industry, Starday resorted to some rather questionable tactics, such as the reissue and anthology albums, but all in all, the company is to be commended for surviving at all. It has continued to survive by bending with the tastes and changes of the times. For instance in its catalog today are numerous truck driving songs; also still further attempts to raise some artists from the undead such as Guy Mitchell, George Morgan, and Snooky Lanson.

Since the line was extensive, many albums were not available in the run-of-the-mill record stores, so it is fair to assume that many of them were pressed, issued, and stood waiting for sales which never came. These discs, some of which now bring \$11.00 to \$15.00 in rare record lists met an ignoble fate; they were all ground up for reuse between 1968-69. Hundreds of boxes were fed to the crushing machine in October of 1969 and the formerly full warehouse shelves were almost empty. It would seem the story would end on a sad note.

But in 1968 Starday and King records of Cincinnati were united, and a part of the ball game was begun again. Many King LP's that had gone out of print suddenly rose like Lazarus from the dead. Material by the Stanley Brothers, Reno and Smiley, and the Brown's Ferry Four came back. Also, with the release of "Bonnie and Clyde," several LP's were released by Starday covering earlier bluegrass material. In addition, in 1970 Moon Mullican was once again available on a Nashville release, which is Starday's budget line. But to add to the discographer's problem, so was some earlier Stanley Brothers material originally recorded for King. The mixing continued.

The old Stardays are gone. I don't believe the company kept even a sample of each. But they are part of a legacy of more than a hundred LP's which have slipped into obscurity, at least for the time being. Since all of the earlier recordings were monaural only, their last chance of survival was in 1968. Perhaps a few still exist, dirty and worn, in isolated record stores of the South. Periodically one turns up as a reissue.

Starday's attempt at achieving a populist reaction in a highly competitive field should deserve perhaps nothing more than a footnote, if that, to the rather turbulent era of the sixties. However, Starday attempted to capture a taste that was essentially dead, and in doing so showed the folklorist the deep traditional roots of some performers of the Nashville sound. These remarks are not restricted to Stringbean and his "coon" songs of the nineteenth century or the beautifully antiquated songs and sounds of the Phipps family, but include such performers as the Willis Brothers, who if seen on the Opry would never reveal a hint of songs that would interest the folklorist. But as D. K. Wilgus pointed out in his JAF article "Current Hillbilly Recordings" the Willis Brothers recorded (for a mass audience) "Roving Gambler," "Black Jack Davie," "Old Chisolm Trail," and "Jack of Diamonds." With such songs by performers who are "straight country" as opposed to those "urbanly revived," we see that the contribution of Starday records is not merely one of popular culture, although that too is important, but also a rich and fertile field that folklorists should be harvesting.

More importantly, Starday's vast offerings and their multiple issues (which were sometimes made available on 99¢ drug store lines such as Celebrity and Design) show us that collecting and study can be done elsewhere than in "them thar hills." Folklore is all around

us. With the first recording of Fiddling Eck Robertson in 1922, a small leak in the dyke occurred. Now we must realize that what we do see is water indeed, and that what Starday issued was a flood.

--California State College
Fullerton, California

FOOTNOTES

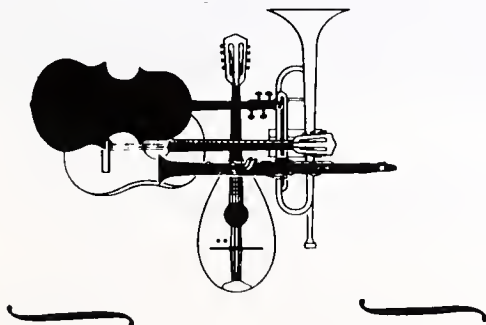
1. According to Disc Collector (#14, p 34), Starday Records was started in 1952 by Jack Starnes, Jr. of Beaumont, Texas, and Harold W. Daily of Houston. About six months after the introduction of the label, Don Pierce, formerly with Four Star Records, became a partner and acquired one third ownership in Starday. The center of operation then moved to Los Angeles. In 1957, by which time Starday had become established as a major country music label, Mercury approached Pierce and Daily (Starnes had sold his interest in the company in 1954) to take over the Starday catalog. An agreement was reached, and Pierce moved Starday operations to Madison, Tenn. For the next 18 months, most Starday masters were released under the Mercury-Starday label. Early in 1958 the Mercury Starday association was discontinued. Pierce and Daily divided up the Starday catalog and Pierce took over complete control of the Starday label.

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FROM THE ARCHIVES

The article reproduced at the right was published in Talking Machine World October 15, 1925.

This item offers an interesting sidelight relating to the discography of recordings on the Okeh label made by Vernon Dalhart, which appears on page 27 of this issue of the JEMFQ.



Speed in Making Okeh Record

An interesting example of the speed that characterizes the production of timely records occurred recently, when the General Phonograph Corp., manufacturer of Okeh records, issued a ballad sung by Tobe Little, commemorating the rescue of the hydroplane "PN-9." The news regarding the rescue of this naval airship was broadcasted across the continent on September 11, and the General Phonograph Corp. immediately arranged for the services of a composer capable of writing a ballad descriptive of this important event. Mr. Little recorded the ballad and the master wax was forwarded to the Newark factories of the General Phonograph Corp., where it was cast Thursday, September 17, exactly three working days after the rescue of the airship had been announced in the newspapers, samples of the records were shipped to Okeh jobbers, and two days later the records were enroute to Okeh dealers throughout the country. This is truly a most remarkable achievement.



MERLE HAGGARD

(Taken while he was recording for Tally Records, 1963-64)

THE MERLE HAGGARD STORY

by Ken Gilmore

(Ken Gilmore is an Advisor to the International Merle Haggard Fan Club. He also compiled the discography following the biography.)

To say that Merle Haggard was born to be a musician could be considered a figure of speech, but the fact that Merle's father played old-time fiddle for dances and social gatherings in Checotah, Oklahoma, did have a direct bearing on Merle, as it was at one of these dances that Flossie Mae Harp and James Francis Haggard were introduced. This meeting eventually resulted in a devoted Christian marriage in 1919--ultimately producing a daughter, Lillian Marie Haggard (Rea) in 1921 and a son, James Lowell Haggard in 1922.

In 1935, the Haggards became discouraged with the hardships and lack of opportunity in the hard-hit, post-depression area where they were living, and decided to try for a better life in California. Being the strong-willed, religiously-faithful family they were, they packed their belongings in a 1926 Ford with a two-wheel trailer and drove to California. Settling in Bakersfield, James Haggard secured work with the Santa Fe Railroad as a carpenter with the Maintenance group for \$3.40 a day, and the family commenced to "grow roots" and establish themselves in their newly adopted state.

On April 6, 1937, a second son, Merle Ronald Haggard, weighing in at 6 pounds 14 ounces, was born to Flossie and Jim Haggard in Bakersfield, California. James Lowell was so impressed with his new baby brother that he wrote a poem in his honor. By the time Merle was six months old, it was evident that he was endowed with an appreciation of rhythmic music. "Give the World a Smile," the theme song of an early morning radio program, would set his legs and arms in motion. Before he could talk very well, Merle had musical favorites on the radio, one of whom was Stuart Hamblen. In 1941, Merle was given piano lessons, but the inquisitive nature of a four-year-old would not allow for any serious involvement.

Two years later Merle contracted a fever peculiar to the San Joaquin Valley, similar to rheumatic fever, and required months of bed rest. For almost three years his activities were limited and most of his schooling was done through home study. By Merle's eighth birthday, his health had improved and he began taking violin lessons. He practiced hard on the first dull lessons and found he could pick out tunes more interesting without the written music. "You Are My Sunshine" was the first tune he mastered by himself, and he soon learned "San Antonio Rose." As other country songs were mastered, Merle's teacher "gave him up" as his musical leanings were not considered "good music."

In 1946, James Haggard was suddenly stricken with a cerebral hemorrhage and passed away within a week. His father's untimely

death left a void in his life that was hard to bridge and Merle turned increasingly to his music as a release from his anxieties and as a way of expressing moments of happiness.

Bob Wills, Tommy Duncan, and the Texas Playboys became keen favorites of Merle's, and he would spend hours listening to local radio programs featuring Wills. Thad Buckley had a Bob Wills program around 11:00 to 12:00 a.m. during this period that was a particular favorite in the Bakersfield area. When Merle was eleven, he rode his bike into town and looked through a "high-type winder" to watch and farmers and oil riggers dance to the music of Bob Wills at the Beardsley Ballroom in Bakersfield. This was Merle's first opportunity to see a live country music performance by a major artist and he was greatly impressed by the impact Bob had on the crowd.

1948 stood out as a musical milestone in Merle's life. During this period his brother was operating a service station in Bakersfield. A customer came into the station one day with an empty gas tank and no money. The customer offered Lowell a guitar in exchange for the needed gasoline. Lowell accepted the trade and soon afterward gave Merle his first guitar.

The youngster immediately became interested in the newly acquired instrument and after learning several chords from his mother, began practicing and experimenting with the guitar. "Sagebrush Shuffle" was the first song he learned to chord. As Merle's interest in country music and talent on the guitar continued to grow, friends and family were often entertained by his imitations of Lefty Frizzell, Hank Snow, Jimmie Rodgers, Hank Williams, and Bob Wills. Merle was a great fan of these artists and learned their songs and styles carefully; even at the age of thirteen his imitations were good. Realizing that her son did have a "way with a song," and feeling that a better instrument might help his sound, Merle's mother purchased a Martin guitar for him.

Merle's interest in singing and playing continued--one of his first songs, "Skid Row," was written at the age of fourteen--but the personal hardship caused by his father's early death, and his mother's struggle to provide a home for him planted seeds of discontent in his mind. He tried various jobs, including picking cotton and working in the oil fields, but he had become unhappy with his life and began to resent authority.

Merle's mid-teens were not musically significant, as he was still searching for his place in life--although he did make an appearance in 1954 on a local Bakersfield show produced by Buck Owens and Billy Mize. Merle sang "A King Without a Queen," and a Jimmie Rodgers song. He was asked to come back, but he was so scared he never did.

Merle's musical career blossomed steadily though slowly; however, he had more serious problems, which resulted more than once in a pattern of arrest, confinement, attempted escape from

work gang, and recapture. In 1956, his growing emotional turbulence resulted in his most serious brush with authority. He and a friend broke into a restaurant and were soon apprehended; ultimately Merle found himself facing a one-to-fifteen-year sentence. In San Quentin Merle was allowed to continue his guitar playing and became a member of the country music segment of the Warden's Show for visitors. Although not professional training, it did allow Merle to acquire some showmanship and gain the nerve to perform before an audience. During this period, Johnny Cash made several appearances at San Quentin and greatly impressed Merle as a man to look up to. To this day, Merle lists Johnny Cash as his favorite country music entertainer. Although Merle's term was a difficult two years and nine months for himself, friends, and family, he credits the California correctional system with helping to straighten him out and he looks back on this part of his life as "an experience I've taken and turned into useful knowledge. I have the understanding of some areas of life that I might never had had otherwise."

Upon his release in February 1960, Merle went to work for his brother as a helper to an electrical contractor, digging post holes, laying wire and driving a truck for \$80.00 a week. He augmented his income by playing guitar at a local Bakersfield club called High Pockets for an additional \$20.00 per weekend--signalling a conscious desire to make a full-time living performing country music. Merle began playing and started picking up extra nights until he found himself working five days and playing four nights. A short while later, the owner fired the existing band and asked Merle to form his own band. The offer was accepted, and "Merle Haggard and the Country Drifters" became the featured band; soon they were broadcasting thirty minutes nightly over a local radio station. Although the radio shows were short-lived, another milestone in Merle's career had been reached.

In 1961, Merle worked various clubs in Bakersfield, including the Blackboard, the Lucky Spot, and the Barrel House. At the Lucky Spot the leader of the band was a steel guitar player by the name of Fuzzy Owen, who became interested in Merle and advised him on aspects of a career in country music. Fuzzy signed him to a contract on a small record label called Talley Records, owned by Fuzzy and his cousin, Louis Talley. Two hundred copies of "Singing' My Heart Out" backed with "Skid Row" were made and distributed with the hopes of gaining attention in the country music field. Unfortunately, the disc went unnoticed and Merle's recording career was temporarily suspended.

In April, 1962, Merle heard that Wynn Stewart had started a new club in Las Vegas called the Nashville Nevada Club and was looking for a bass player and singer to replace Bobby Austin, who had recently quit. Merle went to Vegas and looked up a friend of his, Roy Nichols, who was playing guitar for Wynn Stewart. Roy got Merle up on the bandstand to sing and while he was singing "Devil Woman" Wynn walked in the club, liked what he saw, and hired Merle on the spot.

Merle liked his job with Wynn and was particularly attracted to a song Wynn had written entitled "Sing a Sad Song." He tried to convince Wynn to let him record the song, and after some hesitation, Wynn agreed. Merle called Fuzzy Owen, and "Sing a Sad Song" was recorded at the Nashville Nevada Club on Talley Records in January, 1963.

The following March, Merle decided to leave Wynn's band, although working at Wynn's club had given him an opportunity to perform before many influential people in the country music business. Merle felt he was having too much of a problem controlling his gambling during off hours, and felt he would be better off back home in Bakersfield away from the temptation. He returned to Bakersfield and within a few weeks "Sing a Sad Song" was released. The first week out it reached #23 on Billboard's "Hot Country Singles," and the second week it reached #19. The third week it fell off the charts completely. Merle returned to work in local Kern County Clubs; although encouraged by his moderate success with "Sing a Sad Song," he still had to make a living.

In April 1964, Merle recorded a song by his friend Liz Anderson titled "Strangers" on Talley Records. Within a few weeks it reached #4 on national charts. Suddenly Capitol Records, who had previously turned down Fuzzy's attempts to get a contract for Merle, became interested in the singer.

In the meantime, Fuzzy Owen was also concentrating on a recording career for a young lady by the name of Bonnie Owens, who had been appearing with him on the Cousin Herb Henson TV show. Fuzzy had played steel guitar and Connie had sung on the show for almost ten years prior to its demise after the death of Cousin Herb in August 1963. Fuzzy introduced Merle to Bonnie, and the three of them made plans to pursue both recording careers on Talley Records. In February, 1965, Capitol Records signed both Merle and Bonnie to a long-term recording contract and Fuzzy assumed personal management of both Merle and Bonnie. On June 28 of that year, Merle and Bonnie were married.

Merle, meanwhile, was becoming dissatisfied with the backing he got from house musicians in the clubs and concert dates he was starting to play, so he formed his own band. He named his band "The Strangers," after his first big-selling single release. "The Strangers" would ultimately go on to garner recognition as Top Touring Band in the Country for 1970.

On April 4, 1966 Merle and Bonnie released a duet album which enjoyed a top spot on national charts for the remainder of the year. Country music fans liked what they heard, and Merle's immediate popularity gained him the Most Promising Male Vocalist of Year 1966 Award as voted by the Academy of Country and Western Music. Merle and Bonnie also received the Best Vocal Group of 1966 Award at the same ceremony.

Merle toured with the Buck Owens All-American Show during 1967 and part of 1968 to earn a steady income and gain important exposure in front of country music audiences; this also enabled him to concentrate on his songwriting, which was becoming as important and well-recognized as his singing ability.

In 1967 Merle was voted Top Male Vocalist by the Academy, Fastest Climbing Male Artist by Record World Magazine, and was among the top five finalists for Top Male Vocalist, Song of the Year, and Album of the Year in final balloting for the Country Music Association Annual Awards.

In 1968, Merle received the Outstanding Achievement Award by the Nashville Songwriters Association, the BMI (Broadcast Music, Inc.) AWARD FOR COMPOSING "Branded Man," Top Male Vocalist Award from Music City News, Top Duet Award (with Bonnie Owens) from the Academy, and was among five finalists for Top Male Vocalist, Song of the Year, and Album of the Year Awards from the CMA.

1969 brought him the Songwriter of the Year award from the Nashville Songwriters Association, three BMI songwriting awards for "Mama Tried," "I Take a Lot of Pride in What I Am," and "The Legend of Bonnie and Clyde," five nominations from the Academy and four nominations from the CMA. In April 1970, Merle's career reached new heights when he won awards from the Academy for Top Male Vocalist, Best Single Record, Best Song, Best Album, and Best Band. In October the CMA voted him the industry's highest honor--Entertainer of the Year. He was honored at the same ceremony as Top Male Vocalist, Single Record of the Year, and Album of the Year. Music City News awarded Merle their Songwriter of the Year Award.

Merle has recently been called the "Poet of the Common Man" and the "Singing Spokesman of the Silent Majority" for his patriotic thoughts and songs, as well as thoughtful songs of prisoners, working-men, fugitives, unhappiness and lost love. Bonnie Owens reflects, "Merle tries to write about timely and current situations. Merle's songs say what other people feel and don't know how to express." Undoubtedly, the fact that Merle Haggard has lived through, and thought deeply about, the subjects of his songs, has been a great factor in his ability to communicate in music.

MERLE HAGGARD DISCOGRAPHY

(Note: Songs written by Haggard are marked "MH" after the title.)

SINGLE RELEASESTalley Records

<u>Release Date</u>	<u>Record No.</u>	<u>Title</u>
2/62	(not available)	Singin' My Heart Out Skid Row (MH)
3/25/63	T-155	Sing a Sad Song You Don't Even Try (MH)
4/3/64	T-179	(My Friends Are Gonna Be) Strangers Please Mr. D.J. (MH)

Capitol Records

<u>Release Date</u>	<u>Record No.</u>	<u>Title</u>
6/28/65	5460	I'm Gonna Break Every Heart I Can (MH) Falling For You
10/25/65	5523	Shade Tree (Fix-It Man) (MH) This Town's Not Big Enough
2/28/66	5600	Swinging Doors (MH) The Girl Turned Ripe (MH)
8/1/66	5704	The Bottle Let Me Down (MH) The Longer You Wait (MH)
12/5/66	5803	I'm a Lonesome Fugitive Someone Told My Story (MH)
2/20/67	5844	I Threw Away the Rose (MH) Loneliness Is Eating Me Alive (MH)
6/12/67	5931	Branded Man (MH) You Don't Have Very Far to Go (MH)
10/23/67	2017	Sing Me Back Home (MH) Good Times (MH)
2/26/68	2123	The Legend of Bonnie and Clyde (MH) I Started Loving You Again (MH)
7/1/68	2219	Mama Tried (MH) You'll Never Love Me Now (MH)
10/14/68	2289	I Take a Lot of Pride in What I Am (MH) Keep Me From Cryin' Today (MH)
1/27/69	2383	Hungry Eyes (MH) California Blues
6/16/69	2503	Workin' Man Blues (MH) Silver Wings (MH)
9/15/69	2626	Okie from Muskogee (MH) If I Had Left It Up to You (MH)
1/26/70	2719	The Fightin' Side of Me (MH) Every Fool Has a Rainbow (MH)

<u>Release Date</u>	<u>Record No.</u>	<u>Title</u>
6/1/70	2838	Jesus, Take a Hold (MH) No Reason to Quit
9/14/70	2891	I Can't Be Myself (MH) Sidewalks of Chicago
1/25/71	3024	Soldier's Last Letter The Farmer's Daughter (MH)

ALBUM RELEASES

Capitol ST 2373: Strangers (Released 9/6/65)

<u>Side One:</u>	<u>Side Two:</u>
(All of My Friends Are Gonna Be) Strangers	I'm Gonna Break Every Heart I Can (MH)
Falling For You	You Don't Even Try (MH)
Please Mr. D.J. (MH)	If I Had Left It Up To You (MH)
You Don't Have Far To Go (MH)	I'd Trade All of My Tomorrows
Sing A Sad Song	The Worst Is Yet to Come
Sam Hill	Walking the Floor Over You

Capitol ST 2453: Just Between the Two of Us (Duet with Bonnie Owens) (Released 4/4/66)

<u>Side One:</u>	<u>Side Two:</u>
Just Between the Two of Us	That Makes Two of Us
A House Without Love Is Not A Home	I'll Take a Chance
Slowly But Surely	Stranger in My Arms
Our Hearts Are Holding Hands	Too Used to Being With You
I Wanta Live Again	So Much for Me, So Much for You
Forever and Ever	Wait a Little Longer, Please Jesus

Capitol ST 2585: Swing Doors and the Bottle Let Me Down (Released 10/3/66)

<u>Side One:</u>	<u>Side Two:</u>
Swinging Doors (MH)	The Bottle Let Me Down (MH)
If I Could Be Him (MH)	No More You and Me
The Longer You Wait (MH)	Somebody Else You've Known (MH)
I'll Look Over You (MH)	High on a Hilltop
I Can't Stand Me (MH)	This Town's Not Big Enough
The Girl Turned Ripe (MH)	Shade Tree (Fix-It Man) (MH)

Capitol ST 2702: I'm a Lonesome Fugitive (Released 4/3/67)

<u>Side One:</u>	<u>Side Two:</u>
I'm a Lonesome Fugitive	Someone Told My Story (MH)
All of Me Belongs to You (MH)	If You Want to Be My Woman (MH)
House of Memories (MH)	Mary's Mine
Life in Prison (MH)	Skid Row (MH)
Whatever Happened to Me (MH)	My Rough and Rowdy Ways
Drink Up and Be Somebody (MH)	Mixed Up Mess of a Heart (MH)

Capitol ST 2789: Branded Man (Released 8/28/67)

<u>Side One:</u>	<u>Side Two:</u>
Branded Man (MH)	I Threw Away the Rose (MH)

Branded Man (con't)Side One:

Loneliness Is Eating Me Alive
 Don't Get Married
 Somewhere Between (MH)
 You Don't Have Very Far
 To Go (MH)
 Gone Crazy (MH)

Side Two:

My Hands Are Tied
 Some of Us Never Learn (MH)
 Long Black Limousine
 Go Home
 I Made the Prison Band

Capitol ST 2848: Sing Me Back Home (Released 1/2/68)Side One:

Sing Me Back Home (MH)
 Look Over Me (MH)
 Son of Hickory Holler's Tramp
 Wine Take Me Away (MH)
 If You See My Baby
 Where Does the Good Times Go

Side Two:

I'll Leave the Bottle on the
 Bar (MH)
 My Past Is Present (MH)
 Home Is Where a Kid Grows Up (MH)
 Mom and Dad's Waltz
 Good Times (MH)
 Seeing Eye Dog (MH)

Capitol ST 2912: The Legend of Bonnie and Clyde (Released 4/8/68)Side One:

The Legend of Bonnie and Clyde
 (MH)
 Is This the Beginning of the
 End (MH)
 Love Has a Mind of Its Own
 The Train Never Stops
 Fool's Castle
 Will You Visit Me On Sundays?

Side Two:

My Ramona (MH)
 I Started Loving You Again (MH)
 Money Tree
 You Still Have a Place in My
 Heart
 Because You Can't Be Mine (MH)

Capitol SKAO 2951: The Best of Merle Haggard (Released 7/15/68)Side One:

I'm A Lonesome Fugitive
 I Threw Away the Rose (MH)
 Swinging Doors (MH)
 House of Memories (MH)
 (My Friends Are Gonna Be)
 Strangers
 Shade Tree (Fix-It Man) (MH)

Side Two:

Sing Me Back Home (MH)
 Branded Man (MH)
 High on a Hilltop
 The Bottle Let Me Down (MH)
 Sam Hill

Capitol ST 2972: Mama Tried (Released 9/3/68)Side One:

Mama Tried (MH)
 Green Green Grass of Home
 Little Ole Wine Drinker Me
 In the Good Old Days (When
 Times Were Bad)
 I Could Have Gone Right
 I'll Always Know (MH)

Side Two:

The Sunny Side of My Life (MH)
 Teach Me to Forget
 Folsom Prison Blues
 Run 'Em Off
 You'll Never Love Me Now (MH)
 Too Many Bridges to Cross Over

Capitol SKAO 168: Pride In What I Am (Released 2/3/69)Side One:

I Take A Lot of Pride In What
I Am (MH)
Who'll Buy the Wine
The Day the Rains Came (MH)
It Meant Goodbye to Me When
You Said Hello to Him
I Can't Hold Myself in Line (MH)
I'm Bringin' Home Good News (MH)

Side Two:

Keep Me From Cryin' Today (MH)
I Just Want to Look at You One
More Time (MH)
Somewhere on Skid Row
I'm Free
California Blues
I Think We're Livin' in the Good
Old Days

Capitol SWBB 223: Same Train, A Different Time (Released 5/1/69)Side One:

California Blues
Hobo's Meditation
Waitin' for a Train
Mother, The Queen of My Heart
My Carolina Sunshine Girl

Side Two:

Train Whistle Blues
Why Should I Be Lonely?
Jimmie's Texas Blues
Blue Yodel No. 6
Mule Skinner Blues (Blue Yodel
No. 8)

Side Three:

Peach Picking Time Down In
Georgia
Down the Old Road to Home
Travlin' Blues
Miss the Mississippi and You
Frankie and Johnny

Side Four:

No Hard Times
Hobo Bill's Last Ride
My Old Pal
Nobody Knows But Me
Jimmie Rodgers' Last Blue Yodel
(Women Make a Fool Out of Me)

Capitol SWBB 259: Close-Up Merle Haggard (Released 7/1/69)Side One:

(My Friends Are Gonna Be)
Strangers
Falling for You
Please Mr. D.J. (MH)
You Don't Have Far to Go (MH)
Sing a Sad Song

Side Two:

I'm Gonna Break Every Heart I
Can (MH)
If I Had Left It Up to You (MH)
I'd Trade All of My Tomorrows
Walking the Floor Over You
Sam Hill

Side Three:

Swinging Doors (MH)
If I Could Be Him (MH)
The Longer You Wait (MH)
I'll Look Over You (MH)
I Can't Stand Me (MH)

Side Four:

The Bottle Let Me Down (MH)
No More You and Me
Some Else You've Known (MH)
High on a Hilltop
Shade Tree (Fix-It Man) (MH)

Capitol ST 319: A Portrait of Merle Haggard (Released 9/2/69)Side One:

Workin' Man Blues (MH)
What's Wrong with Stayin' Home
Silver Wings (MH)
Who Do I Know In Dallas
She Thinks I Still Care

Side Two:

Hungry Eyes (MH)
I Die Ten Thousand Times a Day
Every Fool Has a Rainbow
I Came So Close to Living Alone
Montego Bay

Capitol ST 384: Okie From Muskogee (Released 12/29/69)Side One:

Mama Tried (MH)
 No Hard Times
 Silver Wings (MH)

Medley:

Swinging Doors (MH)
 I'm A Lonesome Fugitive (MH)
 Sing Me Back Home (MH)
 Branded Man (MH)
 In the Arms of Love (sung by
 Gene Price)
 Workin' Man Blues (MH)

Side Two:

Introduction to "Hobo Bill"--
 Merle Haggard
 Hobo Bill's Last Ride
 Billy Overcame His Size (MH)
 If I Had Left It Up to You (MH)
 White Line Fever (MH)
 Blue Rock (Instrumental by the
 Strangers)
 Okie from Muskogee

Capitol ST 451: The Fightin' Side of Me (Released 7/6/70)Side One:

I Take a Lot of Pride in What
 I Am (MH)
 Corrine Corrina
 Every Fool Has a Rainbow (MH)
 T.B. Blues
 When Did Right Become Wrong
 Philadelphia Lawyer (sung by
 Bonnie Owens)

Side Two:

Stealin' Corn (Instrumental by
 the Strangers)
 Harold's Super Service
Medley of impersonations:
 Devil Woman--Marty Robbins
 I'm Movin' On--Hank Snow
 Folsom Prison Blues--Johnny Cash
 Jackson--June Carter, Johnny Cash
 Orange Blossom Special--Johnny Cash
 Love's Gonna Live Here--Buck Owens

 Today I Started Loving You Again
 (MH)
 Okie From Muskogee (MH)
 Fightin' Side of Me (MH)

Capitol ST 638: A Tribute to the Best Damn Fiddle Player in the
World (or, My Salute to Bob Wills) (Released 11/16/70)Side One:

Brown Skin Gal (with narration)
 Right or Wrong
 Brain Cloudy Blues
 Stay a Little Longer
 Misery
 Time Changes Everything

Side Two:

San Antonio Rose
 I Knew the Moment I Lost You
 Roly Poly
 Old Fashioned Love
 Corrine Corrina
 Take Me Back to Tulsa

Tower ST 5141: Killers Three (Released 11/4/68)

The original Motion Picture Soundtrack featuring Merle singing:
 Killers Three (MH)
 Mama Tried (MH)

COMMERCIAL MUSIC GRAPHICS: Sixteen

by

Archie Green

Perhaps the single most honored name in sound recording history within the United States is Thomas Alva Edison. For many Americans he is considered to be our greatest technological pioneer, in that his inventive talent was complemented by skills in organizing manufacturing and merchandizing procedures. His Edison Speaking Phonograph Company was chartered in 1878 to produce and distribute the inventor's initial tinfoil phonograph. Under successive corporate names this firm--stressing fidelity in reproduction of sound--carried on until the Great Depression of 1929. Students who wish to review Edison phonograph history in depth should consult From Tin Foil to Stereo by Oliver Read and Walter L. Welch (1959).

In contemporary journalistic accounts, a photo or sketch of a small Edison cylinder phonograph dominated by a large horn is used frequently as the visual symbol of early (1880-1900) recorded sound. This JEMF graphics series has focused mainly on the "early" period of the 1920's and 1930's, when recorded and published folk and folk-like music was first established as a discrete commercial idiom. Understandably, the word early has one meaning for phonograph chroniclers and another for students of recorded folk music.

The six-fold brochure "Old Time Edison Disc Records" reproduced here in exact size comes from the files of the Edison National Historic Site (a unit of the Department of Interior-National Park Service) at West Orange, New Jersey. When Mr. Harold S. Anderson, Museum Curator at the Site, generously made the original available to me, he identified it as "an envelope stuffer . . . produced for dealer distribution in the late 1920's." The term envelope stuffer used to identify a free brochure is one I had not encountered previously in print.

Although the brochure (printed in green ink on cream-colored paper) is undated, the time period is well established by a number of Vernon Dalhart's topical songs commenting on specific mid-1920's events: "Death of Floyd Collins," "John T. Scopes Trial," "Kennie Wagner's Surrender," "Miami Storm," "Wreck of the Shenandoah." Each of these happenings during 1925-1927 was eye catching to newspaper readers and newsreel viewers. We can assume that a person receiving this envelope stuffer in the mail or finding it upon a music dealer's counter at that time would have had no trouble in visualizing Floyd Collins' slow death in a Kentucky limestone cave, or the great dirigible Shenandoah lying helpless in an Ohio field.

The visual feature about "Old Time Edison Disc Records" that especially interests me is the cover drawing of "happy darkies" dancing to banjo music in front of a southern home. It is no great mark of sophistication in 1971 to comment on racial stereotypes

HERE is a list of many of the best-loved old-time American Songs and Melodies. You will find your own favorites in this list, and Edison Records will bring them into your home for you to hear over and over again, sung and played as you like them best—in the good, old-fashioned manner.

No.	Price
AUSTIN, GENE	
51611 Got the Railroad Blues	1.00
AUSTIN, GENE and GEORGE RENEAU (The Blue Ridge Duo)	
51422 Arkansas Traveler—Breakdown	1.00
51515 Blue Ridge Blues	1.00
51498 Life's Railway to Heaven	1.00
51422 Little Brown Jug	1.00
51515 Lonesome Road Blues	1.00
51502 Susie Ann	1.00
51502 Turkey In the Straw—Breakdown	1.00
51498 You Will Never Miss Your Mother Until She Is Gone	1.00
BAITZELL, JOHN (Champion Old Time Fiddler)	
51354 Backeye Medley Quadrille	1.00
52022 Clinton Quadrille	1.00
51548 Drunken Sailor Medley—Reels	1.00
51236 Dursing Hornpipe Medley	1.00
51995 Electric Light Schottische	1.00
51548 Farmer's Medley Quadrille	1.00
52022 Guideroy's Reel	1.00
51995 London Polka	1.00
51354 Money Musk Medley—Reels	1.00
51236 Old Red Barn Medley Quadrille	1.00
BERNARD, AL	
50787 Boll Weevil Blues	1.00
51656 On a Slow Train Thru Arkansas	1.00
BISBEE, JASPER, Violin	
51382 College Hornpipe	1.00
51382 Devil's Dream—Reel	1.00
51381 Girl I Left Behind Me—Medley	1.00
51278 McDonald's Reel	1.00
51381 Money Musk With Variations	1.00
51278 Opera Reel With Calls	1.00

No.	Price
DALHART, VERNON	
51610 After the Ball	1.00
51669 Behind These Gray Walls	1.00
51856 Billy Richardson's Last Ride	1.00
51608 Boston Burglar	1.00
51949 Bury Me Not On the Lone Prairie	1.00
51901 Can I Sleep In Your Barn To-Night, Mister?	1.00
51611 Casey Jones	1.00
51597 Chain Gang Song	1.00
51643 Convict and the Rose	1.00
52020 Crepe On the Old Cabin Door	1.00
51605 Dear, Oh Dear	1.00
51609 Death of Floyd Collins	1.00
51541 Doin' the Best I Can	1.00
51949 Don't Let the Deal Go Down	1.00
51649 Dream of the Miner's Child	1.00
51637 Dreams of the Southland	1.00
51749 Drunkard's Lone Child	1.00
51883 Dying Girl's Message	1.00
51718 Engineer's Child	1.00
51693 Frank Dupre	1.00
51718 Freight Wreck At Altoona	1.00
51974 Get Away, Old Man, Get Away	1.00
51729 Governor's Pardon	1.00
51901 I'm the Man That Rode the Mule Around the World	1.00
51557 In the Baggage Coach Ahead	1.00
51610 I Wish I Was a Single Girl Agoin	1.00
51749 Jealous Lover of Lone Green Valley	1.00
51621 Jesse James	1.00
51609 John T. Scopes Trisil	1.00
52020 Kennie Wagner's Surrender	1.00
51649 Letter Edged In Black	1.00
51735 Lightning Express	1.00
51607 Little Rosewood Casket	1.00
51557 Many, Many Years Ago	1.00
51856 Miami Storm	1.00
51643 Mother's Grave	1.00
52077 My Horses Ain't Hungry	1.00
51670 My Little Home In Tennessee	1.00
51669 Naomi Wise	1.00
51597 New River Train	1.00
51827 Old Fashioned Picture, An	1.00
51607 Picture That Is Turned Toward the Wall	1.00

No.	Price
Cont'd.	
51974 Pretty Little Dear	1.00
51459 Prisoner's Song	1.00
51584 Rovin' Gambler	1.00
51584 Runaway Train	1.00
51608 She's Comin' 'Round the Mountain	1.00
51621 Ship That Never Returned	1.00
51637 Stone Mountain Memorial	1.00
51729 Sydney Allen	1.00
51693 Thomas E. Watson	1.00
51541 Time Will Come	1.00
51670 Unknown Soldier's Grave	1.00
51459 Way Out West In Kansas	1.00
51620 Wreck of the Shenandoah	1.00
51620 Wreck of the 1256	1.00
51361 Wreck On the Southern Old 97	1.00
51656 Zeb Turney's Gal	1.00
DALHART AND ROBISON	
51883 If I Could Hear My Mother Pray Again	1.00
51807 Just a Melody	1.00
51807 When You're Far Away	1.00
DALHART'S TEXAS PANHANDLERS	
51714 Better Get Out of My Way	1.00
51714 Floyd Collins Waltz	1.00
DIXIE MOUNTAINEERS	
52056 Hop Light Ladies	1.00
52056 Long Eared Mule	1.00
FIDDLIN' POWERS AND FAMILY	
51789 Cripple Creek—Southern Mountaineer Dance	1.00
51662 Ida Red—Southern Mountaineer Dance	1.00
51662 Old Joe Clark—Southern Mountaineer Dance	1.00
51789 Sour Wood Mountains—Southern Mountaineer Dance	1.00
FORD'S OLD-TIME DANCE ORCHESTRA, HENRY	
51930 Biabee Medley—Waltz	1.00
52067 Club Quadrille	1.00
51699 Heel and Toe Polka	1.00
51930 I Want to Go To-Morrow	1.00
51916 Luxembourg Schottische	1.00
51916 Old Southern Schottische	1.00
51705 Rye Waltz	1.00

No.	Cont'd.	Price
FORD'S OLD-TIME DANCE ORCHESTRA, HENRY		
52067	Scotch Reel	1.00
51705	Valeta Waltz	1.00
51699	Varsovienn	1.00
HARE, ERNEST		
51361	I Wasn't Scared, But I Just Thought That I Had Better Go	1.00
HARRISON, CHARLES		
51735	Prisoner's Sweetheart	1.00
HINDERMYER AND TUCKERMAN (Goldy and Dusty)		
51830	Little Old Log Cabin In the Lane	1.00
51830	Zip Coon	1.00
KAPLAN'S MELODISTS		
51666	I'll Take You Home Again, Kathleen—Waltz	1.00
51666	Prisoner's Song—Waltz	1.00
PATTERSON TRIO, SAM		
52085	Pictures From Life's Other Side	1.00
ROMAIN, MANUEL		
51837	My Sweetheart's the Man In the Moon	1.00
51837	She May Have Seen Better Days	1.00
SISSON, ALLEN (Champion Fiddler of Tennessee)		
51690	Cumberland Gap—Reel	1.00
51522	Farewell Ducktown—Reel	1.00
51720	Grey Eagle—Reel	1.00
51690	Katy Hill—Reel	1.00
51720	Kentucky Waggoners—Reel	1.00
51559	Rocky Road to Dublin—Reel	1.00
51522	Rymer's Favorite—Reel	1.00
51559	Walking Water—Reel	1.00
STONEMAN, ERNEST V. (The Blue Ridge Mountaineer)		
51788	Bad Companions	1.00
51909	Bury Me Beneath the Weeping Willow Tree	1.00
52026	Fatal Wedding	1.00
52026	Fate of Talmadge Osborne	1.00
51869	John Henry	1.00
51909	My Little German Home Across the Sea	1.00

No.	Cont'd.	Price
Old Hickory Cane		
51864	Orphan Girl	1.00
52077	Sinking of the Titanic	1.00
51823	Watermelon Hanging On the Vine	1.00
51994	We Courted In the Rain	1.00
51788	When the Work's All Done This Fall	1.00
51869	Wild Bill Jones	1.00
51823	Wreck of the C. & O.	1.00
STONEMAN, ERNEST V. AND THE DIXIE MOUNTAINEERS		
51951	Bright Sherman Valley	1.00
51951	Bully of the Town	1.00
51938	Hand Me Down My Walking Cane	1.00
51994	Kitty Wells	1.00
51935	Once I Had a Fortune	1.00
51938	Tell Mother I Will Meet Her	1.00
51935	Two Little Orphans	1.00

COMPLIMENTS OF

THOMAS A. EDISON, Inc.
Orange, N. J.

Form No. 4873



OLD TIME EDISON DISC RECORDS

(plantation life/minstrel show/coon song) in American art. A question from the perspective of today is: Why was a drawing of Negroes used in the 1920's to illustrate music by white performers directed at a white rural or rural-derived audience? In the mid-1920's, when the American record industry became aware of the sales potential in hillbilly music, certain graphic symbols were seized upon by industry advertising men to portray Anglo-American music in contrast to Afro-American music. Old fiddlers in barn dances, cowboy guitarists at campfires, and mountain banjoists on log cabin porches seemed fully appropriate to illustrate white music. Likewise, minstrel show figures seemed equally appropriate for black music.

The question of "proper" art for ethnic or regional music may not have troubled Edison publicists in the 1920's. Today, one notes that among the names of the white performing groups listed in this announcement were the Blue Ridge Duo, the Texas Panhandlers, and the Dixie Mountaineers. These units were obviously made up of white southern performers. But what regions and traditions were represented by fiddlers John Baltzell, Jasper Bisbee, and Henry Ford's Old Time Dance Orchestra? Did they come from New England, the Great Lakes, or the prairie Midwest? Actually, it is one of the great values in Edison recordings that this firm preserved some excellent examples of northern fiddling and northern string-band country music, which were sold under the rubric "best-loved old-time American Songs and Melodies."

I have no special hypothesis to explain a "black" cover for "white" music in the late 1920's. At least two come to mind. 1) Possibly, Edison publicists had issued separate envelope stuffers for both categories of old time discs (hillbilly and race), and perhaps the cover drawing reproduced here simply was used at one time for both sets of brochures. 2) Alternatively, the actual person who collated record titles and art work might have noted that among the songs offered by Ernest V. Stoneman (a white Virginian from the Galax area) were included "Hand Me Down My Walking Cane," "Watermelon Hanging on the Vine," "Bully of the Town," and "Kitty Wells." These numbers were representative of black-face stage material that had entered white folk tradition, and, hence, could be illustrated by a wide variety of drawings.

I shall be indebted to any reader of the JEMF Quarterly, or any student of Edisoniana, who can comment on this specific envelope stuffer, or, hopefully, locate additional Edison old-time graphic material.

--Labor Studies Center
Washington, D.C.

We continue here the Dalhart discography begun in the previous issue of JEMFQ. As noted in Part I, the successful completion of this project depends on the cooperation of our readers in sending us whatever corrections and additions to the data that they may have. Such additions will be published in a later issue of JEMFQ. In assembling the data for this installment we gratefully acknowledge the help of Will Roy Hearne, Bob Olson, Marion Hoffman, and Bob Pinson. The format is the same as in Part I. The artist credits indicated in parentheses in the fourth column are given only if they are other than Vernon Dalhart alone.

Artist Abbreviations

AT -- Arkansaw Travelers (with vocal
chorus by Dalhart)
CR -- Carson Robison
DTP -- Dalhart's Texas Panhandlers
ES -- Ed Smalle
HR -- Harry Reser
TL -- Tobe Little (Dalhart pseudonym)

VDT -- Vernon Dalhart Trio
YJ -- Yellow Jackets (with vocal
chorus by Dalhart)

Label Abbreviations

Ok -- Okeh
ParlE -- Parlophone (English)

<u>Date</u>	<u>Master</u>	<u>Title</u>	<u>Release</u>
9/?/23	S-71895-B	Tell All the Folks In Kentucky (I'm Comin' Home)	Ok 4956
ca 10/19/23	S-71978-A	Why Don't My Dreams Come True	Ok 4983
"	S-71979-B	Dreamy Melody	Ok 4983
ca 11/?/23	S-72097-B	You're In Kentucky Sure As You're Born	Ok 40003
late 1/24	S-72287-B	Five O'Clock Sal	Ok 40047
"	S-72288-B	In the Evening	Ok 40047
ca 2/1/24	S-72305-B	It's a Man, Ev'ry Time, It's a Man	Ok 40049
"	S-72306-B	Mickey Donohue	Ok 40049 (VD-ES)
ca 4/24	S-72422-A	My Papa Doesn't Two-Time No Time	Ok 40093
ca 5/1/24	S-72490-B	Back in Hackensack, New Jersey	Ok 40114 (VD-ES)
"	S-72492-A	Just For Remembrance	Ok 40115
ca 5/12/24	S-72517-B	Old Familiar Faces	Ok 40128 (VD-ES)
ca 6/22/24	S-72622-A	Sadie O'Brady	Ok 40157
7/?/24	S-72651-B	Boll Weevil Blues	Ok 40156 (VD-ES-HR)
ca 7/30/24	S-72713-B	The Pal That I Loved Stole the Gal That I Loved	Ok 40177
8/11/24	S-72747-B	She Loves Me	Ok 40183 (AT), ParlE 5293 (AT)
"	S-72748-B	Any Way the Wind Blows	Ok 40183 (AT), ParlE 5293 (AT)
?	?	Sing a Little Song	Ok 40185
3/?/25	S-73221-B	The Prisoner's Song	Ok 40328 (TL)
"	S-73222-A	Chain Gang Song	Ok 40328 (TL)
9/14/25	S-73606	Fate of the Shanandoah	Ok 40459 (TL)
"	S-73607-B	Rescue of the PN-9	Ok 40460 (TL)
"	S-73608-A	Wreck of the Shanandoah	Ok 40460 (TL)
"	S-73609	Picture That Is Turned Towards the Wall	Ok 40459 (TL)
"	S-73610	Stone Mountain Memorial	Ok 40479 (TL)
"	S-73611	Rovin' Gambler	Ok 40479 (TL)
10/1/25	S-73668	Dreams Of the Southland	Ok 40488 (TL)
"	S-73669	Little Rosewood Casket	Ok 40488 (TL)
10/9/25	S-73696-B	The Dream Of the Miner's Child	Ok 40498
"	S-73697	Sailor Boy's Farewell	Ok 40487
"	S-73698	When the World Turns You Down	Ok 40487
11/?/25	S-73740-A	Mother's Grave	Ok 40498
"	S-73741-A	Convict and the Rose	Ok 40506
11/17/25	S-73756-B	Zeb Turney's Gal	Ok 40506
"	S-73757	Life of Tom Watson	Ok 40510
"	S-73758	The Faded Letter	Ok 40510
12/11/25	S-73826	Behind These Gray Walls	Ok 40532 (TL)
"	S-73827	Unknown Soldier's Grave	Ok 40532 (TL)

12/11/25	S-73828	Drunkard's Hell	Ok 40565
"	S-73829	The Drunkard's Lone Child	Ok 40581
1/7/26	S-73954-B	The Prisoner's Song	Ok 40549 (YJ)
2/7/26	S-73998	The Altoona Freight Wreck	Ok 40581
"	S-73999-B	Death of Floyd Collins	Ok 40568
"	S-74000-B	Little Mary Phagan	Ok 40568 (TL)
"	S-74001	Kinnie Wagner	Ok 40565
2/7/26	S-74026	Better Get Out of My Way	Ok 40584 (DTP)
"	S-74027	Floyd Collins Waltz	Ok 40584 (DTP)
4/11/26	S-74131	Puttin' On the Style	Ok 40616
"	S-74132	Old Bill Moser's Ford	Ok 40616
"	S-74133-A	Guy Massey's Farewell	Ok 40608
"	S-74134-B	Governor's Pardon	Ok 40608
4/28/26	W-80017	Goin' To Have a Big Time To-night	Ok 40638
5/7/26	S-74149	The Jones and Bloodworth Execution	Ok 40623
"	S-74150	Floyd Collins Dream	Ok 40623
"	S-74151	The Little Black Moustache	Ok 40638
"	S-74152	Goin' To Have a Big Time To-night	Ok 40638
7/15/26	S-74228	Pardon of Sydna Allen	Ok 40657
"	S-74229	The Picnic in the Wildwood	Ok 40657
7/16/26	W-80072	Just a Melody	Ok 40711 (VD-CR)
"	W-80073	When You're Far Away	Ok 40711 (VD-CR)
7/7/26	S-74314-B	Pictures From Life's Other Side	Ok 40696
"	S-74315-B	The Picture That Is Turned Towards the Wall	Ok 40696
8/27/26	W-80082	There's a New Star In Heaven Tonight	Ok 40678
"	W-80083	An Old Fashioned Picture	Ok 40678
9/11/26	W-80102	Kinnie Wagner's Surrender	Ok 40685
"	W-80103	Billy Richardson's Last Ride	Ok 40685
9/22/26	W-80129	Stars	Ok 40692
"	W-80130	Miami Storm	Ok 40692
10/20/26	W-80183	I'd Like to Be In Texas	Ok 40706
"	W-80184	The Crepe on the Little Cabin Door	Ok 40706
"	W-80185	We Will Meet At the End Of the Trail	Unissued
2/1/27	W-80370-A	The Wreck Of the Royal Palm	Ok 45086
"	W-80371-B	The Wreck of the Number 9	Ok 45086
"	W-80372	The Halls-Mills Case	Unissued
"	W-80373-B	Pearl Bryan	Ok 45090 (TL)
"	W-80374-B	The Sad Lover	Ok 45085
"	W-80375-A	My Carolina Home	Ok 45085 (VD-CR)
2/21/27	W-80450-B	Billy the Kid	Ok 45102
"	W-80451-B	Barbara Allen	Ok 45090 (TL)
"	W-80452-B	Song of the Wanderer (Where Shall I Go)	Ok 45091
"	W-80453-A	The Shadow Song	Ok 45091 (VD-CR)
3/17/27	W-80641	I Know There Is Somebody Waiting	Ok 45190 (VD-CR)
"	W-80642-A	My Blue Ridge Mountain Home	Ok 45190 (VD-CR)
"	W-80643-B	Wreck Of the C. and O. No. 5	Ok 45102
5/7/27	W-81069	The Mississippi Flood	Ok 45107
10/28/27	W-81581	When the Sun Goes Down Again	Ok 45164 (VDT)
"	W-81582	Sing On, Brother, Sing	Ok 45164 (VDT)
4/30/28	W-400637	The Hanging of Charles Birger	Ok 45215
"	W-400638	The West Plains Explosion	Ok 45215
"	W-400639-B	The Death of Floyd Bennett	Ok 45218
"	W-400640-B	The Empty Cradle	Ok 45218

ADVISORS HOLD ANNUAL MEETING

The annual meeting of the JEMF Advisors was held January 29, 1971, at the home of D. K. Wilgus. By unanimous vote, the Board of Directors was re-elected, according to the following slate:

Eugene W. Earle, President
 Archie Green, First Vice President
 Ed Kahn, Second Vice President
 D. K. Wilgus, Treasurer
 Fred Hoeptner, Secretary

* * * * *

GIFTS AND DONATIONS TO THE JEMF

We are pleased to acknowledge the recent generous contribution to the JEMF of over 6,000 45 rpm C&W records by Mr. Dale Sloman of Downey, California, as well as sound equipment and a complete set of Phonolog pages. These records will go far toward filling in gaps in our holdings of more modern materials.

We also wish to thank Eugene Earle, John Fahey, Alan Edgar, Gary Jerrauld, and D. K. Wilgus, who during the past year have donated records and/or printed materials to the JEMF.

All donations, whether in the form of cash or materials, qualify as deductible charitable contributions for income tax purposes.

* * * * *

COMMERCIAL MUSIC DOCUMENTS: Number Seven

In the previous issue of JEMFQ (#20, Winter, 1970, p. 152) Prof. Walter Haden discussed Vernon Dalhart's recording of "The Prisoner's Song," and speculated on the song's origins. In this connection, readers may be interested in this issue's selection for our Documents series. On the following page is reproduced a letter Dalhart wrote to record collector Mation Hoffman on Feb. 14, 1942. The pertinent first paragraph of the letter reads as follows:

"In answer to your inquiry of Feb. 11th, beg to say that Guy Massey collaborated with me on "The Prisoners Song." I composed the tune, and he furnished the words. However: I owned the song outright, and turned it over to Shapiro-Bernstein Music Co. for publication. My name (so far as publication was concerned, was at my request kept off the music."

We are grateful to Walter Haden and to Marion Hoffman for making this letter available to the JEMF and for permitting its publication here.

Feb 14/42

Dear Mr Hoffman.

In answer to your inquiry of Feb 11th. beg to say that Guy Massey collaborated with me on "The Prisoners Song". I composed the tune, and he furnished the words. However! I owned the song out-right, and turned it over to Shapiro-Bernstein Music Co for publication. My name (so far as publication was concerned, was at my request kept off the music.

W! I am not dead yet, and feel pretty good at this writing. Thanking you for your continued interest, I am yours Very truly,

Vernon Dalhart

P.S. For your first attempt at typewriting, I think you did a swell job.

AFTER 5 DAYS RETURN TO

CORNECK



NARMOUR AND SMITH--A BRIEF BIOGRAPHY

by Henry Young

William Thomas Narmour and Shellie Walton Smith were both born on farms in Carroll County in north central Mississippi where they remained all their lives. Narmour was born on May 22, 1889, and Smith on November 26, 1895.

Both could play either the fiddle or the guitar and did so on many occasions. They became widely known as "Narmour and Smith" and were very popular folk instrumentalists at country socials, picnics, county fairs, country dances and fiddlers' conventions. They were discovered at a fiddlers' convention in Winona, Mississippi, sometime during the late 1920's by a couple of Okeh record talent scouts, Mr. Brockman and Mr. Stevenson. When their recordings appeared on the market, they became even more popular and of course played to a larger audience.

Their repertoire consisted of breakdowns, blues, Charlestons, ragtime tunes, shuffles, fox trots and waltzes. A few were "Gallup to Georgia," "Yellow Dog Blues," "Charleston," "Dry Gin Rag," and "Sunny Waltz." Although most all of their records were quite popular, "Carroll County Blues No. 1" was by far their biggest hit, and it was followed by several later versions. During the 1920's, Narmour and Smith happened to hear a black fieldhand humming an unfamiliar but catchy tune. They questioned him about it and he explained that it was something he made up himself and called Carroll County Blues. They worked the tune out, which became one of the most requested at dances and eventually one of the top hits of the day.

Narmour played the fiddle and Smith played the guitar on all their recordings except "Rose Waltz," on which Smith played the fiddle and Narmour the guitar. Being from a region steeped in folklore and its history, they naturally became associated in one way or another with many other folk artists of the time. Moorehead, Mississippi, "where the Southern Crosses the Yellow Dog" of W. C. Handy fame, was only a few miles from their home. Mississippi John Hurt was from the same neighborhood and they were associated with such other reknowned artists as Fiddlin' John Carson, Frank Hutchison, and Clayton McMichen. Later, in 1934, Narmour and Smith recorded some of their most popular tunes on the Victor label.

"Will Narmour passed away on March 24, 1961 and "Shell" Smith passed away on August 21, 1968. Both were buried in their native Carroll County.

Much credit for the information contained herein goes to Mrs. S. W. Smith of Carrollton, Mississippi and their son, Ray Smith of Fremont, California.

--Bakersfield, California



DISCOGRAPHY OF RECORDINGS BY NARMOUR AND SMITH

On all of the following instrumental duets, William T. Narmour played fiddle and Shellie W. Smith played guitar, except on "Rose Waltz," on which the instrumentation was reversed. On the Medicine Show series, Narmour and Smith were among several performers who each played a short selection. In the listing below, the first column gives master number (and issued take number, where known); second column, title and composer credit on disc, with Narmour and Smith abbreviated "N&S"; third column, release number and label;

and fourth column, release date for the Ok 45000 series. Victor data are taken from Brian Rust's Victor Master Book, Vol. 2. Thanks to David Crisp, Gene Earle, Dave Freeman, and Bob Pinson for discographic data.

Label Abbreviations

Bb -- Bluebird	Ok -- Okeh	Ve -- Velvetone
Cl -- Clarion	RZ -- Regal Zonophone	Vo -- Vocalion
MW -- Montgomery Ward	(Australian)	

Okeh Phonograph Corp., Memphis, Tenn. Feb. 15, 1928

400231-B	Captain George, Has Your Money Come? (-)	Ok 45242	Aug 25, 1928
400232-B	Whistling Coon (-)	Ok 45263	Nov 5, 1928
400233-B	The Sunny Waltz (-)	Ok 45242, RZ G22885	Aug 25, 1928
400234-B	Who's Been Giving You Corn? (-)	Ok 45263	Nov 5, 1928
400235-B	Heel and Toe (Polka) (-)	Ok 45276	Dec 15, 1928
400236-B	Little Star (-)	Ok 45276	Dec 15, 1928

Okeh Phonograph Corp., Atlanta, Ga. March 11, 1929

402269-B	Charleston No. 1 (N&S)	Ok 45317, Cl 5129-C, Ve 7097-V	Apr 25, 1929
400270-B	Kiss Me Waltz (N&S)	Ok 45344	July 5, 1929
400271-B	Gallop to Georgia--Breakdown (N&S)	Ok 45344	July 5, 1929
400272-A	Midnight Waltz (N&S)	OK 45329, Ok 16604	May 25, 1929
400273-A	Carroll County Blues (N&S)	Ok 45317, Cl 5129-C, Ve 7098-V	Apr 25, 1929
400274-B	Someone I Love (N&S)	Ok 45329, Ok 16604	May 25, 1929

Note: Masters 400272 and 400274 were remastered in 1936 by ARC for release on Vocalion; see below. Ok 16604 is a Mexican release; artists are not credited on the disc. The titles are given as "Vals de Media Noche" and "Alguien que Amo." Artists on Velvetone given as Jones and Billings.

Okeh Phonograph Corp., New York, N.Y. Sept. 23, 1929

402982-A	Charleston #2 (N&S)	Ok 45377	Nov 1, 1929
402983-B	Carroll County Blues #2 (N&S)	Ok 45377	Nov 1, 1929
402984-B	Avalon Blues (N&S)	Ok 45414	Feb 25, 1930
402985-A	Winona Echoes (N&S)	Ok 45414 RZ G22481	Feb 25, 1930

As Above. Sept. 24, 1929

402988-B	The Medicine Show--Act I	Ok 45380	Nov 1, 1929
402989-C	The Medicine Show--Act II	Ok 45380	Nov 1, 1929

As Above. Sept. 25, 1929

402992-B	The Medicine Show--Act III	Ok 45391	Dec 15, 1929
402993-A	Dry Gin Rag (N&S)	Ok 45390	Dec 15, 1929
492994-B	Mississippi Waves Waltz (N&S)	Ok 45424	Mar 25, 1930
492995-B	Sweet Milk and Peaches (Break-down) (N&S)	Ok 45424	Mar 25, 1930

492996-A	Rose Waltz (N&S)	Ok 45390	Dec 15, 1929
		RZ G22481	
492997-C	The Medicine Show--Act V	Ok 45413	Feb 25, 1930
492998-C	The Medicine Show--Act IV	Ok 45391	Dec 15, 1929
492999-B	The Medicine Show--Act VI	Ok 45413	Feb 25, 1930

Okeh Phonograph Corp., San Antonio, Texas. June 6, 1930

404064-A	Take Me As I Am (N&S)	Ok 45548	Nov 10, 1931
404065-B	Texas Breakdown (N&S)	Ok 45492	Dec 10, 1930
404066-B	Limber Neck Blues (N&S)	Ok 45548	Nov 10, 1931
404067-A	Jake Leg Rag (N&S)	Ok 45469	Sep 10, 1930
404068-A	Carroll County Blues No. 3 (N&S)	Ok 45459	Aug 10, 1930
404069-A	Charleston No. 3 (N&S)	Ok 45459	Aug 10, 1930

As Above. June 7, 1930

404082-A	Avalon Quick Step (N&S)	Ok 45469	Sep 10, 1930
404083-A	Bouquets of June Waltz (N&S)	Ok 45480,	Oct 25, 1930
		RZ G22885	
404084-A	Where the Southern Crosses the Dog (N&S)	Ok 45480	Oct 25, 1930
404085	Texas Shuffle	Ok 45536	Aug 10, 1931
404086	Tequila Hop Blues	Ok 45536	Aug 10, 1931
404087-B	Mississippi Breakdown (N&S)	Ok 45492	Dec 10, 1930

RCA Victor, Atlanta, Ga. July 30, 1934

82822-1	The New Charleston--Part 1 (N&S)	Bb B-5615, MW M-4525
82823-1	The New Charleston--Part 2 (-)	Bb B-5720, Bb B-6234,
		MW M-4529
82824-1	The New Charleston--Part 3	Bb B-5810
82825-1	The New Carroll County Blues--Part 1 (N&S)	Bb B-5616, MW M-4525
82826-1	The New Carroll County Blues--Part 2 (-)	Bb B-5720, Bb B-6234
		MW M-4529
82827-1	The New Carroll County Blues--Part 3	Bb B-5810
82828-1	Midnight Waltz (N&S)	Bb B-5637
82829-1	Someone I Love (N&S)	Bb B-5637
82830-1	Gallop to Georgia (-)	Bb B-5669
82831-1	Kiss Me	Bb B-5823
82832-1	The Dry Gin Rag (-)	Bb B-5669
82833-1	Mississippi Wave Waltz	Bb B-5823
82834-1	The Rose Waltz	Bb B-5754
82835-1	Winona Echoes Waltz	Bb B-5754
82836-1	Sweet Milk and Peaches (N&S)	Bb B-5616
82837-1	Avalon Blues (N&S)	Bb B-5616

American Record Corp., July 9, 1936

The following two sides were remastered from Ok recordings of March 11, 1929 and assigned new master numbers.

19533-1	Someone I Love	Vo 03283, RZ G23003
19534-1	Midnight Waltz	Vo 03283, RZ G23003

COMPUTERIZED HILLBILLY DISCOGRAPHY PROJECT

FINAL REPORT SUMMARY

(The following paragraphs summarize briefly the report given the National Endowment for the Humanities at the conclusion of the first year of our computerized hillbilly discography project, which was supported by NEH grant RO-27-70-3321; the grant period was September 1969-August 1970. The grant has been renewed for a second year.)

Only in the past few years have archival institutions undertaken to store and preserve sound recordings with the same seriousness of purpose that libraries preserve books for future users. This recognition of sound recordings as bona fide documents has come late: sound recordings, particularly those made before circa 1947, are not nearly so durable as books, and documentation and indexing must be pursued immediately before the material is completely lost to us. Hillbilly music, and its current form, country-western music, reflects the life of a significant portion of our population, and thorough documentation of this industry is essential for the fruitful study of the urbanization and industrialization of the South.

Although discography as an important aspect of documentation has been accepted for over three decades in the field of jazz music, hillbilly discography has been by comparison woefully primitive until very recently. The ultimate aim of the JEMF computerized discography project is the compilation of a complete index to every hillbilly recording made (whether issued or not) between 1922 and some convenient cut-off date (1942 or 1948). As a more modest immediate goal, we have limited our scope to the hillbilly recordings of one important phonograph company of the 1920's: the Starr Piano Company. Through a series of fortunate events, the ledgers of this long-defunct company are in the JEMF archives. This pilot project, consisting in the transcription of the ledger data and conversion to a form suitable for computerized storage and retrieval, will serve as an example of the versatility and strength of discography via computer.

The computer program we used is a modification of one developed by our consultant, Guthrie T. Meade, Jr., a programmer employed at the National Archive. This program was developed primarily as an aid for providing printed indexes for archival and manuscript materials, but has been adapted to the indexing of sound recordings. At the beginning of the period of the grant, Meade was flown from Washington to the JEMF office in Los Angeles to examine the raw ledger data and to develop the procedures for the preparation of the computer input.

Provision is being made to include all the usual discographic data: master number, take number, date and location of recording, identification of vocalists and instrumentalists, title, release

numbers. In addition, we are providing for further information identifying the composition: composer, copyright date, alternate titles, reference to standard bibliographic works in the field of folk music, and keywords identifying the thematic content of the song, if appropriate. We also plan to include more information about the released discs, when available: date of release, date of withdrawal from sale, number of copies sold or pressed. An advantage of Meade's system is that the information can be entered in any order whatever; information not now available can easily be supplied at a future date.

During the period of this grant, we have stored on computer tape the data for approximately 1,200 different hillbilly recordings, or almost one half of the recordings of this type of music made by Starr during the eight years that the company was active in this field (1925-1933). The first use of the computer was to sort out all this input, which had frequently been fed in no particular order, and to print out in numerical sequence a diagnostic listing of all the information we had stored. A sample page of the 222 pages of print-out is shown in the final report. At this point several procedural errors were detected, which had to be rectified. A couple of hours of machine time were then required to generate complete artist and title indexes to the data. Sample pages are shown in the final report. We also used the computer to generate an abbreviated form of the information, which included only master number, title, artists, and date and location of recording. This listing is the type that could be directly reproduced and published in book form, after the remaining half of the ledgers have been transcribed. It can be seen that such an operation can be done directly by photo-offset process from the computer output, without any costly type-setting or typewriting (and therefore proof-reading) required.

We believe that a continuation of this grant for a second year at approximately the same level of effort would enable completion of the task of transcribing ledger data to machine input. It would also be sufficient to prepare the data pertaining to the released discs, which we have, for reasons explained in the final report, left as a separate task.

* * * * *

NEW PUBLICATIONS FROM THE JEMF

JEMF Reprint #16: "Country-Western Music and the Urban Hillbilly," by D. K. Wilgus. (Reprinted from the Journal of American Folklore, Vol. 83 (1970). Price to Friends of the JEMF: 50¢ (please give Friends membership number when ordering); all others, 75¢.

* * * * *

SEX, SOUND, COWS AND THE BLUES

by

Rod Gruver

Far-fetched as the idea appears, there may be a rather close connection between the name Negro farmers gave to the square dances they attended in the South after Emancipation and the blues, which may have originated out of those dances. Leadbelly told Alan Lomax during his Library of Congress interviews that these dances were called "Sukey Jumps."¹ When Lomax asked him what the word meant, Leadbelly said that "Sukey" was the name by which Negro farmers called their cows. Unfortunately, however, Lomax never thought to ask Leadbelly why the dances were called "Sukey Jumps." We need to know why the name was chosen, not only because it is there tempting us, but because the answer may help to explain how blues became a form of Negro protest in the twenties and thirties, why it could not be anything else but a protest.

Literary critics have learned that writers both describe and symbolize their works by the titles they choose. "The Flowering Judas," "Heart of Darkness," "The Bride Comes to Yellow Sky," "Araby"--a full analysis of these titles would function as an adequate criticism of the stories they name. But why Negro farmers should have chosen such a name as "Sukey Jump" for a square dance seems to pose an insurmountable problem. What possible connection could there be between cows and a square dance?

Perhaps some light can be thrown on the problem by M. J. C. Hodgart's discussion of the carole, which names both a ritual dance and the song that accompanied its movements. Hodgart says the carole is well-known because it was attacked as a pagan observance by Christian officials from the seventh to the fifteenth centuries. He quotes a fourteenth century preacher as saying:

Just as the cow which leads others into the field carries a bell on its neck, so the woman who sings first and leads the chorus carries as it were a devil's bell bound to her neck.²

Whether any of those who sang at the Sukey Jumps carried a cow bell around his neck or shook one in his hand may never be known. But, by singing instructions to the dancers at the jumps, they at least performed the same function as those who led the chorus at the carole in the medieval period. Even more important than the functional correspondence just noted, however, is the fact that Christian officials also condemned the Sukey jumps as a pagan observance.

Speaking of these as well as other non-Christian dances that secular-minded blacks enjoyed in the South after Emancipation,

Alan Lomax says:

In rural areas the dances were quite African in character, involving freely sensual movements of shoulders, belly and hips. Dancing in this way, the 'Devil's chillun' of the Negro community defied the preacher and his respectable following.³

That black church officials considered these activities as pagan observances is indicated by their prohibitions against the dances and the label they hung on those who participated in them. (They also, of course, prohibited the secular music and song that accompanied those dances.) These prohibitions, then, existed before mature blues had developed into an independent literary art. Thus to become a poetry at all, blues had no other recourse but to protest against the religious creed that had banned the Sukey Jumps and the music and song that had accompanied them.

Erotically stimulating dances such as those Lomax described certainly presuppose a sympathetic music, rhythms to stimulate their erotic movements. Thus blues rhythms must have originated at least partially as a means of exciting sexual desires. Lomax shows that blues still has the same effect by describing how dancers responded to its rhythms at a Negro dance he observed in the rural South:

Their response was not to weep, but to laugh, to shout approval and encouragement, to dance with more abandon and more evident sensual pleasure, and, for the women, to run to the singer and to fling their arms around his neck and kiss him all over his sweating face.⁴

Marshall Stearns also shows how blues-derived rhythms can stimulate erotic desires when he describes how Errol Garner's piano playing affects sympathetic listeners. He says:

Psychologically, Garner's steady left hand creates and fulfills the expectancy of a continuous rhythm. His lag-along right hand, however, sets up a contrasting tension which is released when, by means of more unexpected accents, he catches up . . . It's . . . a kind of rhythmic game. The effect on the listener varies; he may want to sing, dance, shout, or even hit somebody. Somehow he wants to express himself.⁵

All that needs to be added to Stearns' excellent description is to note that one of the primary ways that man expresses himself is sexually and that this expression can be stimulated musically. To see that blues promotes sexual desires and incipient sexual

movements as well as the one Stearns listed, one need only watch dancers moving and swaying hypnotically to blues rhythms.

That the Sukey Jumps were appropriately name and that there is a connection between the name and the blues is shown by noting some of the symbolic meaning various cultures have assigned to the cow. J. E. Cirlot, an authority on symbols, says:

Vac, the feminine aspect of Brahma, is known as 'the Melodious Cow' and the 'Cow of Abundance,' the first description stemming from the idea of the world's creation out of sound, while the second . . . comes from the function of nourishing the world with its milk . . . In this we see also the idea of heaven as a fecundating bull, with its sex inverted; in Hindu belief, the bull and cow represent the active and passive aspects of the generating forces of the universe.⁶

In the double meaning of cow as both melodious and fecundating can be seen the connection between the name "Sukey Jump" and the blues. It need not be pointed out that blues is melodious, that it is also a sexual force has been shown by Lomax's description of how dancers performed to its rhythms and by Stearns' analysis of its physical effects on sympathetic listeners.

Sex, sound, Sukey Jumps and the blues--perhaps the connection between is closer than one might at first have thought.

¹Leadbelly's Library of Congress Recordings, Elektra 301/302.

²M. J. C. Hodgart, The Ballads (New York, 1962), p. 79.

³Alan Lomax, The Folk Songs of North America (Garden City, 1960), p. 577.

⁴Ibid.

⁵Marshall Stearns, The Story of Jazz (New York, 1958), p. 13.

⁶J. E. Cirlot, A Dictionary of Symbols (New York, 1960), p. 63.

ABSTRACTS OF ACADEMIC DISSERTATIONS

(The following is reproduced from Dissertation Abstracts)

RECORDED AMERICAN COAL MINING SONGS

(Order No. 70-7801)

Archie Green, Ph.D.

University of Pennsylvania, 1969

Supervisor: Tristram P. Coffin

This thesis is a statement on sound recordings as cultural documents and communicative devices. It is restricted to eight case studies of coal mining songs issued on discs in the United States between 1925 and 1969, drawn largely from the category of commercial material identified by the terms hillbilly or race records. The songs selected for close examination portray mining life and reveal miners' values. The secondary concerns of the thesis are the interaction of sophisticated, popular, and folk societies, as well as problems in defining industrial folklore.

Data is drawn from three humanistic areas: ballad scholarship, labor history, popular culture study. Classification, structural, and esthetic criteria in song study are generally eschewed in favor of the consideration of socio-economic changes introduced in folk society by industrialization, urbanization, and mass-media technology.

The separate case studies are prefaced by two introductory chapters which present an overview of George Korson's work as a collector of coal mining folklore, as well as an observation on the process whereby race and hillbilly records became accepted tools in academic disciplines.

A comment on the key song in each study follows:

1) "Only a Miner" reflects the worker's acceptance of death underground; it is half ballad and half lament (lyric folksong). One of the oldest of American occupational songs, it has been widely recovered from metal and coal miners between California and Virginia.

2) "Dream of the Miner's Child" was recomposed from an English music-hall piece, "Don't Go Down in the Mine, Dad." The former's composer, Reverend Andrew Jenkins of Atlanta, Georgia, wrote many homiletic numbers, frequently recorded by Vernon Dalhart, which entered tradition in the 1920's.

3) "Coal Creek Troubles," a didactic mountain broadside, commented on the East Tennessee War (Rebellion or Insurrection) of 1891, in which free miners fought against the State's convict-lease system. The ballad was composed by James William Day (Jilson Setters), a blind, itinerant fiddler from Rowan County, Kentucky.

4) "Roll Down the Line," originally sung by Negro convicts in the TCI mines at Tracy City, Tennessee, was descriptive of their hard lot. Eventually it entered hillbilly repertoires and was, in turn, recomposed by Uncle Dave Macon. The several "Roll" versions borrowed elements from minstrel, blues, and ballad traditions.

5) "Death of Mother Jones," an elegy first recorded by Gene Autry, memorialized Mary Jones, a militant union organizer who died in 1930. Now largely forgotten, she was one of the few trade unionists around whom a body of laborlore developed.

6) "Dark as a Dungeon" and "Sixteen Tons" were especially written by country-western singer Merle Travis in 1946 for his album Folk Songs of the Hills. Each piece became widely known to country, popular, and "folksong revival" audiences. "Sixteen Tons," catapulted into a national hit by Tennessee Ernie Ford during 1955, illustrated television's power in song dissemination.

7) "Nine Pound Hammer," part of a Negro work-song complex as well as the John Henry ballad, stemmed from railroad and levee construction in the South. In 1946 it was localized by Merle Travis to Kentucky's Harlan-Hazard area. In this altered form it became familiar to "folksong revival" and bluegrass listeners.

8) "Coal Camp Blues," "Coal Mountain Blues," and "Coal Miner's Blues," respectively by Trixie Smith, Sonny Scott, and the Carter Family, demonstrate three types of blues: urban or caberet, folk or rural, hillbilly or mountain. Additionally, these items illustrate the interdependence of black and white culture in America.

Each case study views its song in a wide contextual frame. This serves to touch on a number of current folkloric problems, for example, the nature and movement of lore produced and spread by the music and entertainment industry.

The thesis concludes with a three-part summation:

A) a comment on a few recent 45 rpm discs as broadsides, B) an illustration of educational television's use of a coal song recording, C) a brief statement of methodology.

M \$6.65; X \$23.65. 522 pages.

BOOK REVIEWS

THE BALLAD OF TOM DULA, by John Foster West (Durham, N.C.: Moore Publ. Co., 1971(?); 212 pp., \$6.95.)

Of all the old murder ballads, none has had quite the recent familiarity as "Tom Dooley" as recorded by the Kingston Trio in the 1950's. Not that the story would have been forgotten otherwise. Songs and legends (complete with haunts) survive in relative abundance in North Carolina oral tradition, and several efforts to present the case have appeared in print. The most scholarly of these to date has been the headnotes to "Tom Dula and Laura Foster" in the Frank C. Brown Collection of North Carolina Folklore, Vol. II. A short, fanciful book called Tom Dooley, by Rufus L. Gardner (Mt. Airy, N.C., 1960) presented the story according to the conventions of tabloid romance; an article in Caravan (#15, Feb-March, 1959) repeated popular misconceptions; and the brochure notes to the song on the LP Traditional Music from Grayson and Carroll Counties (Folkways FS 3811) simply printed a local legend about the affair.

Since the Brown Collection headnotes (published in 1952), we have seen no published material presenting any real research on the subject until the appearance of this book, which contains the most painstaking and complete account yet of the facts of the Tom Dula case. The author has had a personal interest in the case for some years, since his own family saga includes involvement in it: his paternal grandfather helped in the search for Laura Foster's body; and he suggests Laura Foster may be related to him. As a student at the University of North Carolina in the 1940's, West drew upon his family traditions to provide material appearing in the headnotes to the Tom Dula ballads in the Brown Collection. More than two decades later, he has produced his own book on the subject, devoted primarily to a study of the court records and other relevant documents in a search for the unvarnished truth of the case. He has also done some independent sleuthing, managing to find the grandson of the heretofore unidentified (or incorrectly identified) "Grayson" of the ballads. "Grayson" was not the sheriff of Wilkes County, as some sources have it; nor was he the fictional "Yankee schoolteacher" of other accounts, who loved Laura Foster and tracked down Tom Dula after her murder. He was, rather, a Col. James W. M. Grayson, who in 1866 was farming south of Mountain City, near the Tennessee state line. When Tom Dula fled Wilkes County after the murder of Laura Foster, he went south toward Tennessee, and found employment on Col. Grayson's farm. According to Grayson's grandson, the colonel assisted in the pursuit of Tom Dula, who fled the farm when he was followed by Wilkes County authorities; Dula was captured by Grayson and the Wilkes County deputies on the road leading to Johnson City, Tennessee. Thus: "If it hadn't been for Grayson, I'd a been in Tennessee." Here, as so often in balladry, we find preserved amidst the conventional distortions of fact, a detail of unusual accuracy.

It is a pity that West limited his consideration of previously published materials, but his analysis of their errors and inconsistencies is valuable. He points out interesting inconsistencies in the court records themselves in the matter of the date of the murder (which is the source of the erroneous date cited in the Brown Collection notes). Most gratifying to anyone interested in ballad scholarship, he prints in full the surviving portions of the court records, although the typography does not always indicate when West himself has supplied a conjectured word or corrected punctuation. The court record is surprisingly meagre by present standards. One hundred years ago court stenographers were not used; a bare outline of the trial was made. In the event of an appeal, the summary presented to the higher court was probably the joint work of the attorneys and the clerks. It is these summaries which now constitute our primary documents in any reconsideration of the case.

The last chapter of the book is called "A Modern Lawyer's View of the Tom Dula Case," and is an evaluation of the evidence according to modern legal standards, by Ted G. West, an attorney in Lenoir, N.C. This most interesting chapter points out a number of what would today be called legal errors: for example, Tom Dula was pursued, arrested, and jailed before Laura Foster's body had been found, and therefore before there was even positive knowledge that a crime had been committed; in spite of the rule of procedural law that statements made by someone in the absence of the defendant are not admissible in evidence (since the defendant was not there to deny or affirm them), such statements were admitted in Dula's trial. Moreover, the entirely circumstantial evidence against him was not of such a nature as to prohibit any other reasonable explanation than that he had indeed murdered Laura Foster on May 25, 1866. The lawyer's conclusion is that "if the Tom Dula case arose today and the evidence admitted against him was identical to the evidence presented in the record of this case, there seems little question but that his conviction at this second trial would have been set aside because of insufficient evidence." (p. 209-10).

While John Foster West's primary concern is pursuit of the historical truth of the Dula case, he does pay some attention to the traditional reconstructions of the case current among North Carolina folk. His intention, however, is to show where they err rather than to discover why people tell it the way they do. This question would, I believe, be a fruitful one indeed for any folklorist who wished to pursue it.

Disappointing to JEMFO readers may be the absence of a discography, although there are materials here relating to the controversy over the copyrighting of the song by the Kingston Trio. The Kingston Trio learned the song from Frank Warner, who in turn had learned it from Frank Proffitt. After considerable legal haggling, the arrangement copyright was turned over to Frank Warner and the Lomaxes, with subsequent royalties to be theirs. Warner had agreed to give one half of his royalties to Proffitt. However, the vogue of the song was by this time passing.

BIBLIOGRAPHIC NOTES OF INTEREST

POPULAR MUSIC: VOL. 5--1920-1929. Edited by Nat Shapiro (NY: Adrian Press, 1969; 331 pp., \$16.00) Like the previous volumes in this series, this one consists of a year-by-year listing of the most popular or significant American popular songs, citing for each the composer and/or author, publisher, and additional data on first and best-selling recordings, appearances in stage presentations, etc. Also included are introductory essays on the pop music of the '20's, theater and film music, and jazz; and a list of publishers with addresses. This series promises to be the most extensive catalog of pop music yet published (for a discussion of other reference works in the field see JEMFQ #12, p. 149). It is interesting to note that in the period 1925-29 less than 10 hillbilly songs were deemed of sufficient import to be included, although in the same time span some sixty blues numbers were noted. One wonders whether this is just a problem of documentation or actually means that artists such as Blind Lemon Jefferson, Bessie Smith, Blind Blake, and Ma Rainey made a bigger impact on American music than did Vernon Dalhart, Jimmie Rodgers, Carson Robison, and the Carter Family.

A MIGHTY HARD ROAD: THE WOODY GUTHRIE STORY. By Henrietta Yurchenco, assisted by Marjorie Guthrie (NY: McGraw-Hill Book Co., 1970; 159 pp., \$4.95). A biography of Woody Guthrie, generously sprinkled with photographs and excerpts from Woody's own writings. Includes a brief discography of LP recordings by Guthrie and of Guthrie's songs recorded by other artists.

ERNEST TUBB DISCOGRAPHY. By Norma Barthel (Published by author, Box 10, Roland Okla., 74954; 1970; 36 pp., \$2.00) A listing of all single, EP and LP releases by Tubb from 1936 through 1969, numerically in order of release number. No master numbers or recording dates are included. Also included are biographical data, a transcription of an interview with Tubb, and a list of transcription recordings.

COMBO: U.S.A. By Rudi Blesh (Phila: Chilton Book Co., 1971; 240 pp., \$6.95). A collection of eight biographies of prominent figures in the world of jazz: Louis Armstrong, Sidney Bechet, Jack Teagarden, Lester Young, Billie Holiday, Gene Krupa, Charlie Christian, and Eubie Blake. Includes short bibliography and LP discography, indexes, references, and 8 pages of photographs.

MEDIEVAL LITERATURE AND FOLKLORE STUDIES: Essays in Honor of Francis Lee Utley, Edited by Jerome Mandel and Bruce A. Rosenberg (New Brunswick, N.J.: Rutgers University Press, 1970) includes "A Modern Medieval Story: 'The Soldier's Deck of Cards'" (pp. 291-303) by D. K. Wilgus and Bruce A. Rosenberg. This paper, after noting that counting songs ascribing religious values to a numerical sequence date back to the Middle Ages, discusses the history and variants of the modern story/song "Deck of Cards."

ROCK ENCYCLOPEDIA. By Lillian Roxon (NY: Grosset & Dunlap, 1969; 611 pp., \$9.95). The bulk of the book consists of an alphabetical listing of performers (mostly rock but also country, folk, blues) and special terminology. For each performer or group an extensive discography of singles and albums (with all song titles) is included. Articles are considerably more subjective and critical than one usually expects in an encyclopedia. An appendix lists Top Albums (1960-68) and Top Singles (1949-68) from Cash Box and #1 Weekly Hits (1950-67) from Billboard. An extremely useful compendium.

Journal of American Folklore, 83 (Apr-Jun 1970), a special issue devoted to The Urban Experience and Folk Tradition, includes a paper by D. K. Wilgus entitled "Country-Western Music and the Urban Hill-billy" (pp. 157-184). This article discusses the history of hill-billy/country-western music from the 1920's through the 1950's, with particular attention focused on the relation of the changes in the music to the changes in American society that accompanied urbanization and industrialization of the southern regions. The last section of the paper dwells in some detail on the recurrence of several persistent themes in country music: sex, drink, and illicit love. This paper is now available from the JEMF as Reprint No. 16.

The Country Music Foundation News Letter, 1:3 (Sept 1970) includes a brief biography of, and listing of Columbia recordings by, Riley Puckett. 1:2 (Apr 1970) has a short article on Uncle Dave Macon; and 1:4 (Dec 1970) features a biography of the Brown's Ferry Four. A lengthy excerpt from an M.A. thesis entitled "An Analysis of Country-Western Music as a Communicative Art Form," by Linda Sue Polk, is printed in 1:3. What appears to be an extract from another thesis, "Country Music: Its Character, Audience, and Change," by E. J. W. McIntire, is included in 1:2.

Sing Out!, 20:1 (Sept-Oct 1970) includes "Buell Kazee: The Genuine Article" (pp. 13-17, 58), a biography by Charles G. Bowen based on recent interviews by the author with Rev. Kazee. The article includes direct quotes from Kazee expressing some of his musical views. Also included is a transcription of Kazee's 1927 recording, "The Roving Cowboy."

TV Guide 19:3 (Jan 16, 1971) includes "The Carter Family and Johnny Cash" (pp. 41-48) by Neil Hickey, a review of Cash's involvement with and influence by the Carter Family. The history and importance of the early Carter Family is discussed.

Record Research, #108 (Dec 1970) includes an outline discography of Tex Ritter compiled by D. Toborg (pp. 3-6).

The American Rationalist, 15:5 (Jan-Feb 1971) includes an article, "Rationalism on Records" (p. 17) by Joe Drochetz, a brief comment on early recordings that lampoon the clergy and the church.

ROMEO 5000 SERIES NUMERICAL (PART 4)

Ro	Pe	Master	Artist	Title
5281	12954	13807	FIDDLIN' DOC ROBERTS TRIO	Cumberland blues
"	"	13811	"	Down yonder
5282	12955	13484	BUDDY SPENCER TRIO	Every Sunday night back home
"	"	13482	"	Shepard of the air
5283	12957	C 656	GENE AUTRY	When Jimmie Rodgers said goodbye
"	"	C 657	"	Good luck old pal (We'll meet bye and bye)
5284	12958	C 636	LOG CABIN BOYS	I'm livin' on the mountain
"	"	C 635	"	Ole Bill Jackson Brown
5285	0262	13588	BESSIE JACKSON	Groceries on the shelf
"	"	13592	"	Roll and rattler
5286	0263	14307	JOSHUA WHITE	I don't pretend to die in
"	"	14306	"	Egyptland
"	"	14306	"	Pure religion hallilu
5287	12961	13942	BILL COX	Bring back the sunshine and roses
"	"	13917	"	The best friend I ever had
5288	12962	13639	CLIFF CARLISLE	Gamblin' Dan
"	"	13640	"	I'm glad I'm a hobo
5289	0264	14309	JOSHUA WHITE	There's a man going around
"	"	14310	"	taking names
"	"	14310	"	Lay some flowers on my grave
5290	12964	12002	GENE AUTRY AND JIMMY LONG	My Carolina mountain rose
"	"	13115	"	Watching the clouds roll by
5291	12965	14420	ELTON BRITT	When it's harvest time in old
"	"	14411	"	New England
"	"	14411	"	When you played the old church organ
5292	12966	14418	ELTON BRITT	Good night, little girl of my
"	"	14410	"	dreams
"	"	14410	"	There's a home in Wyomin'
5293	12967	13025	ASA MARTIN	There's no place like home
"	"	13029	"	Where's my sweetie now
5294	0265	13608	WALTER ROLAND	Overall blues
"	"	13552	"	T model blues
5295	0266	14052	BUDDY MOSS	Bachelor's blues
"	"	14053	"	Broke down engine
5296	0267	13722	JACK KELLY AND SOUTH MEMPHIS	Cold iron bed
"	"	13723	JUG BAND	"
"	"	13723	"	Highway No. 61 blues No. 2
5297	12969	13923	BILL COX	Blue ridge mountain blues
"	"	13916	"	New mama
5298	12970	13646	CARLISLE BROTHERS	The little dobie shack
"	"	13645	"	The rustler's fate
5299	12972	14510	CALLAHAN BROTHERS	St. Louis blues
"	"	14521	"	I don't want to hear your name
5300	12973	14509	CALLAHAN BROTHERS	She's my curley headed baby
"	"	14507	"	Once I had a darling mother

Ro	Pe	Master	Artist	Title
5301	0268	13561	BESSIE JACKSON	My baby come back
"	"	13603	"	Superstitious blues
5302	12974	13686	CARLISLE BROTHERS	Ramshackled shack on the hill
"	"	13689	"	End of memory lane
5303	12975	13483	BUDDY SPENCER TRIO	Home on the range
"	"	12818	"	Peaceful valley
5304	12976	13741	WENATCHEE MOUNTAINEERS	Britt's reel
"	"	13742	"	Texas rag
5305	0269	14638	TALLAHASSEE TIGHT	Coast line blues
"	"	14636	"	Quincey wimmens
5306	12978	13431	BUDDY SPENCER TRIO	All the glory is gone
"	"	14720	"	Old spinning wheel
5307	12979	13749	WENATCHEE MOUNTAINEERS	Bring your roses to your mother
"	"	13746	"	Little rose covered shack
5308	12980	13110	GENE AUTRY AND JIMMY LONG	Gosh! I miss you all the time
"	"	C 618	GENE AUTRY	Hill billy wedding in June
5309	0270	13970	PINEWOOD TOM (Josh White)	Big house blues
"	"	11693	"	Broad players blues
5310	12982	14412	ELTON BRITT	Old fashioned dipper (that hangs
"	"	14413	"	on a nail)
"	"	"	"	My mother's tears
5311	12983	13918	BILL COX	I got those drunken blues
"	"	13927	"	When the women get in power
5312	12984	13155	TEX RITTER	A ridin' old Paint
"	"	13156	"	Everyday in the saddle
5313	0271	14038	BUDDY MOSS AND PARTNER	Can't use you no more
"	"	14005	BUDDY MOSS	Midnight Rambler
5314	12985	14871	FRANK LUTHER TRIO	In the valley of yesterday
"	"	14873	"	Wagon wheels
5315	12986	14886	BRITT AND FORD	The answer to 99 years
"	"	14885	"	Dear old daddy
5316	12987	14508	CALLAHAN BROTHERS	Gonna quit my rowdy ways
"	"	14533	"	She's killing me
5317	12988	13649	CLIFF CARLISLE	Fussin' mama
"	"	13642	"	Louisiana blues
5318	0272	14635	TALLAHASSEE TIGHT	Black gal
"	"	14677	"	Screaming woman
5319	0273	14789	POOR JIM with DAN JACKSON	Stack O' dollars blues
"	"	14788	"	Sugar farm blues
5320	0274	SL 14	ELDER OSCAR SANDERS	Everybody will be happy over
"	"	SL 19	"	there
"	"	"	"	Preaching with singing

Ro	Pe	Master	Artist	Title
5321	12990	13760	ELTON BRITT	I was born in the mountains
"	"	14421	"	The wrong man and the wrong woman(went back together again)
5322	12991	C 637	LOG CABIN BOYS	Tell me you'll always remember
"	"	C 638	"	Please papa come home
5323	12992	C 666	RAMBLING RED FOLEY	Blonde headed girl
"	"	C 667	"	The dying rustler
5324	12993	C 539	CUMBERLAND RIDGE RUNNERS	Goofus
"	"	C 543	"	Roundin' up the yearlings
5325	0275	14017	BUDDY MOSS AND PARTNER	Married man's blues
"	"	14030	"	Somebody keeps calling me
5326	0276	14903	PINEWOOD TOM (Josh White)	Stormy weather No. 1
"	"	14902	"	Welfare blues
5327	12995	14700	FRANK LUTHER TRIO	Swaller-tail coat
"	"	14874	"	The tree that father planted for me
5328	12996	CP 1016	RAMBLING RED FOLEY	I got the freight train blues
"	"	CP 1011	"	Echoes of my old plantation home
5329	12997	14835	BRITT AND FORD	Dear old daddy
"	"	13767	WENATCHEE MOUNTAINEERS	When it's harvest time
5330	13000	CP 1003	THE WESTERNERS (Massey Family)	Goin' down to Santa Fe town
"	"	CP 1002	"	Ridin' down that old Texas trail
5331	13001	13926	BILL COX	I love the jailer's daughter
"	"	13899	"	Ramblin' hobo
5332	0277	14900	JOSHUA WHITE	Down on me
"	"	14901	"	You sinner you
5333	0278	14779	POOR JIM	Blue and worried woman
"	"	14792	"	Squeaky work bench blues
5334	13003	CP 1073	GENE AUTRY AND JIMMY LONG	After twenty-one years
"	"	CP 1086	"	Little farm home
5335	13004	14525	CALLAHAN BROTHERS	North Carolina moon
"	"	14520	"	True lover
5336	13005	13747	BRITT BROTHERS	Alpine milkman yodel
"	"	13759	"	Swiss yodel
5337	0279	14676	TALLAHASSEE TIGHT	Black snake
"	"	14682	"	Jealous man
5338	0280	13569	BESSIE JACKSON AND W. SCOTT	Baking powder blues
"	"	13604	"	Mean twister
5339	13008	CP 1013	THE WESTERNERS(Massey Family)	The cowboy's dream
"	"	CP 1007	"	Rounded up in glory
5340	13009	C 703	GENE AUTRY AND JIMMY LONG	Beautiful Texas
"	"	CP 1087	"	There's a little old lady /waiting

Ro	Pe	Master	Artist	Title
5341	13010	13671	CARLISLE BROTHERS	Traveling life alone
"	"	13625	CLIFF CARLISLE	Where romance calls
5342	0281	13609	BESSIE JACKSON	New Muscle Shoals blues
"	"	13648	"	Red Cross man
5343	0282	13571	WALTER ROLAND	Last year blues
"	"	13557	WALTER ROLAND AND SONNY SCOTT	Man, man, man
5344	13011	15263	SMILIE BURNETTE	He was a travelling man
"	"	15261	"	Mama don't like music
5345	13012	11299	CAROLINA RAMBLERS STR. BAND	Chinese breakdown
"	"	11272	"	Rubens train
5346	0283	10529	FAMOUS GARLAND JUBILEE SING.	I'll be satisfied
"	"	10520	"	Sinner you better get ready
5347	0284	11617	BIG BILL	Long tall mama blues
"	"	11609	"	Mistreating mama blues
5348	13013	14511	HOMER CALLAHAN	Ashville blues
"	"	14512	WALTER CALLAHAN	Mean mama
5349	13014	13901	BILL COX	Brown eyes
"	"	13941	"	Barefoot boy with boots on
5350	0285	14897	JOSHUA WHITE	Can't help but crying sometime
"	"	14375	"	I want to die easy
5351	0286	14016	BUDDY MOSS AND PARTNER	Restless night blues
"	"	14033	"	Travelin' blues
5352	13016	15264	GENE AUTRY AND JIMMY LONG	Seven more days
"	"	15262	"	The stump of the old pine tree
5353	13017	14524	CALLAHAN BROTHERS	Katie dear
"	"	14531	"	Don't you remember the time
5354	13018	15268	SMILIE BURNETTE	Matilda Higgins
"	"	15267	"	Peg Leg Jack
5355	0287	14679	TALLAHASSEE TIGHT	Homesick blues
"	"	14637	"	Tallahassee woman
5356	0288	12908	BUDDY MOSS	Daddy don't care
"	"	12946	"	Hard road blues
5357	13020	15397	FRANK LUTHER TRIO	Buffalo range
"	"	15396	"	In a little red barn on a farm in Indiana
5358	13021	15348	BRITT AND FORD	Chime bells
"	"	15346	"	In the hills of Pennsylvania
5359	13022	13263	CLIFF CARLISLE	Dream a little dream of me
"	"	13650	"	Longing for you
5360	13023	GP 1019	TAYLOR AND DAVIS	I'm here to get my baby out of jail
"	"	GP 1020	"	I dreamed I searched heaven for you

(To be continued.)

JEMF REPRINT SERIES

The following reprints are available at 50¢ each to Friends of the JEMF; 75¢ to all others.

9. "Hillbilly Records and Tune Transcriptions," by Judith McCulloh. From Western Folklore, Vol. 26 (1967).
10. "Some Child Ballads on Hillbilly Records," by Judith McCulloh. From Folklore and Society: Essays in Honor of Benj. A. Botkin, Hatboro, Pa., Folklore Associates, 1966.
11. "From Sound to Style: The Emergence of Bluegrass," by Neil V. Rosenberg. From Journal of American Folklore, Vol. 80 (1967).
12. "The Technique of Variation in an American Fiddle Tune," by Linda C. Burman. From Ethnomusicology, Vol. 12 (1968).
13. "Great Grandma," by John I. White. From Western Folklore, Vol. 27 (1968). "A Ballad in Search of Its Author," by John I. White. From Western American Literature, Vol. 2 (1967).
14. "Negro Music: Urban Renewal," by John F. Szwed. From Our Living Traditions: An Introduction to American Folklore, 1968.
15. "Railroad Folksongs on Record--A Survey," by Norman Cohen. From New York Folklore Quarterly, Vol. 26 (June 1970).
16. "Country-Western Music and the Urban Hillbilly," by D. K. Wilgus. From Journal of American Folklore, Vol. 83 (1970).

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JEMF QUARTERLY

Vol. 7, Part 1

Spring 1971

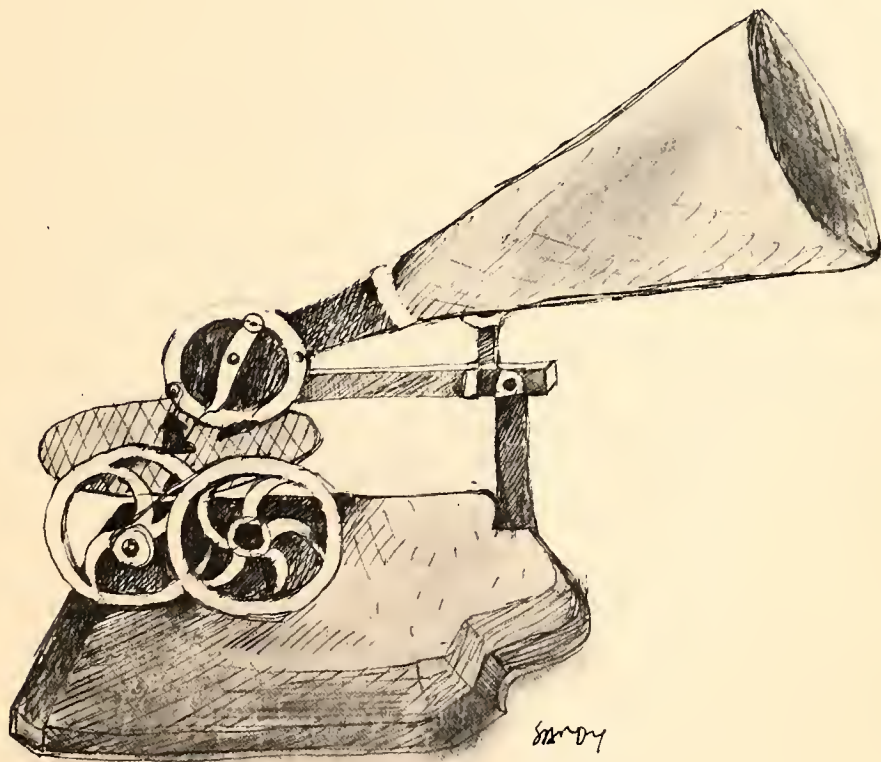
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JEMF QUARTERLY

JOHN
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MEMORIAL
FOUNDATION



VOL. VII, PART 2, SUMMER, 1971, NO. 22

THE JEMF

The John Edwards Memorial Foundation is an archival and research center located in the Folklore and Mythology Center of the University of California at Los Angeles. It is chartered as an educational non-profit corporation, supported by gifts and contributions.

The purpose of the JEMF is to further the serious study and public recognition of those forms of American folk music disseminated by commercial media such as print, sound recordings, films, radio, and television. These forms include the music referred to as "country," "western," "country & western," "old time," "hill-billy," "bluegrass," "mountain," "cowboy," "cajun," "sacred," "gospel," "race," "blues," "rhythm and blues," "soul," "rock and roll," "folk rock," and "rock."

The Foundation works towards this goal by:

gathering and cataloging phonograph records, sheet music, song books, photographs, biographical and discographical information, and scholarly works, as well as related artifacts;

compiling, publishing, and distributing bibliographical, biographical, discographical, and historical data;

reprinting, with permission, pertinent articles originally appearing in books and journals;

sponsoring and encouraging field work relating to commercially recorded and published American folk music.

BETWEEN TWO CULTURES: ONE VIEWER'S RESPONSE TO NET'S
 "EARL SCRUGGS: HIS FAMILY AND FRIENDS"

by David E. Whisnant

In view of some of its subject matter, National Educational Television's "Earl Scruggs: His Family and Friends," was a bit inaccurately titled. At one level, it simply documents Scruggs' well-known development as a musician: learning his three-finger picking style in the Flint Hill Community amid the red clay fields of Cleveland County, North Carolina; playing on local radio shows with the Morris brothers over WSPA in Spartanburg; a stint with Bill Monroe; later fame on the Grand Ole Opry; and recently an enormous following among young, disaffected, largely urban college students.

Much of the material was familiar, but the program also juxtaposed images we all expected with others that came as something of a shock: Scruggs with Bill Monroe backstage at the Opry in Nashville, and Scruggs playing in a trio with his son Randy and a Moog synthesizer; Scruggs in a jam session with Doc and Merle Watson, and Scruggs playing banjo with the Byrds; Scruggs with his long-haired sons on the platform of an anti-war rally. It is more than a musical odyssey, it appears; Earl Scruggs' recent activities involve, whether he intends it or not, some of the major current ambivalences, tensions, and changes in American culture. But more of that later; first the "new sound" itself.

Quite honestly, I did not find it very appealing. It is an experiment, to be sure, so that one needn't make any final judgment. It may turn out to be an intermediate point on the way to a really viable new tradition. In any case, it seems not to work very well thus far, and the fact that it doesn't could have something to do with the inherent incompatibility of the instruments and styles. The natural brilliance and clarity of the banjo played Scruggs style can easily be heard against the relative mellowness of other acoustical instruments, but against drums and heavily amplified electric guitars it cannot. If groups such as the Byrds prove willing to adapt their own playing to the limitations and possibilities of the banjo, however, the new sound may become more appealing.

There are risks involved in experiments of this kind, but they are undoubtedly worth taking. We will do ourselves and folk music a disservice if we take the position of some recent record reviewers in Bluegrass Unlimited (cf. July 1970, issue, p. 27) who view dimly indeed just such experiments as Scruggs'. Their attitude is puristic: Bluegrass is only and always this, this, and this; it is not, and must never be, that. But surely Bluegrass itself has not been a static tradition, even if it has been fairly stable during its relatively brief existence. If the tradition is alive, if it represents a continuing effort by a significant number of people to cast their understanding of human experience into a particular form, if it fulfills some relatively invariant human needs, then we should have no fear in trusting it to preserve its own integrity. We need erect no aesthetic tariff barriers. It might be well to recall that when Doc Watson was discovered, he was playing electric guitar in a band at a VFW post in Boone, North Carolina. As long as the human need is there, the form will continue to exist; when the need disappears, no mechanisms of preservation will keep the form alive.

I am not suggesting that Bluegrass developed simply as a response to the felt needs of masses of people. One can hardly be unaware that it has to some extent been both a public relations gimmick for certain manufacturers (Martha White Flour and others) and a product of the Nashville country music industry. Hence it is possible, in the case of Earl Scruggs, that some public relations and marketing experts have simply seen which way the ideological wind is blowing, and are changing his image so as to maintain "product loyalty." But I doubt that such considerations are determinative.

If one proceeds, then, on the assumption that Earl Scruggs is doing what he is doing for at least some significant reasons of his own, and that we are therefore seeing in his present activities an instance of real cultural change, and not a technocratic illusion, what aspects of "Earl Scruggs: His Family and Friends" invite special attention?

Scruggs' apparent willingness to trust both himself and his music was the most hopeful sign I observed in the entire ninety minutes. He appears to be open to new possibilities for his own music that may derive from the advent of new instruments, musical forms, and sensibilities. He also admits that, for all its vitality, there was (is) a certain static quality in Bluegrass, although such a splendid recording as he recently made with Doc Watson (Strictly Instrumental, Columbia CS 9443) suggests that the tradition, even without opting for the sounds of hard rock, is far from devoid of new possibilities.

In the meantime, Scruggs seems confident that if for the time being he doesn't want to continue to play "Cumberland Gap" and "Earl's Breakdown" over and over again to the exclusion of all else, neither he nor the Bluegrass tradition will suffer irreparable harm. He says he doesn't know where it all leads, but he apparently isn't anxious about it. If it is fun for the moment to play in a trio with Randy and a Moog synthesizer, then why not? The Moog synthesizer does represent a danger of a sort, as anyone who has read Jacques Ellul's The Technological Society well knows, but the fact remains that we can still make incremental decisions about machines, and choosing to say yes in one instance does not necessarily prevent us from saying no in the future.

But to focus solely on the question of changes in musical materials, instruments, and styles is to miss some important aspects of the NET program, because Scruggs' musical odyssey appears to be to an extent related to a concurrent quest for a new ideology, values, and life-style. One does not have to maintain that Scruggs has been to any significant degree radicalized (a radical with a nine-passenger wagon and a split-level in a posh suburb?) to sense that changes in which he is apparently involved tend implicitly toward radicalization. To the extent that they do, they are of course in tension with both his own past and the Bluegrass musical tradition. There was something poignant and pleasing, but also tragic, in the scene in which Scruggs teamed up again with the Morris brothers with whom he played years ago. It evoked a sense of the enormous, but frustrated and largely sublimated and distorted, vitality of the culture that produced Earl Scruggs, and which still thinks of him as its own: the Flint Hill community of Cleveland County, which in some essential respects is typical of vast segments of American society.

I have often driven the back roads of Cleveland County with my father. It is a beautiful, but also ruined and desolate country: red clay, broom sage, scrub pine, asphalt-shingled houses, country churches, and unscreened auto junkyards predominate. It is the domain of Tom Wolfe's "good old boys," and stock car races on quarter-mile dirt tracks every Sunday afternoon. Exactly the sort of country where the Morris Brothers have to seek security for their old age not in their music, but by running an auto body shop, straightening the fenders of the ubiquitous Fords and Chevrolets raced up and down the black tops by all the good old boys. An unsettling question presents itself: why do we continually bequeath to our children these ruined forms and corrupted possibilities? When will we be able to sing because of, rather than despite, what we are as a culture?

Part of the answer lies, I think, in the NET program's sequences on Earl's son Randy, currently a student at Madison High School near Nashville. Skillful editing of the film juxtaposed Randy's precocious guitar playing on the steps of the school building with scenes, thoroughly familiar, of activities inside: an end-of-the-day announcement over the public address system, asking seniors to stop by the principal's office to pick up a copy of J. Edgar Hoover's Masters of Deceit; a student calmly reporting the school's arbitrary rules about dress, beards, and hair length; a principal blandly reporting that the school's only real problem is absenteeism. "The kids just don't want to come," it seems. Why? And what does it have to do with Randy and Earl Scruggs, or the condition of Cleveland County, or the Morris Brothers' body shop? Or, for that matter, with Masters of Deceit?

Edgar J. Friedenberg's Coming of Age in America (1965), a study of attitude and value formation in American high schools, is subtitled "Growth and Acquiescence." Adolescents, Friedenberg says, "are among the last social groups in the world to be given the full nineteenth-century colonial treatment." Those school teachers and administrators who provide the treatment "all begin, like a Colonial Office, with the assumption that the long-term interests of their clientele are consistent with the present interest of their sponsor." Since the social and ideological control demanded by the sponsor are nearly absolute, therefore, the high school student learns quickly to "expect no provision for his need to give in to his feelings, or to swing out in his own style, or to creep off and pull himself together."

We refuse to trust certain aspects of human nature, it appears: man's need for joy, pleasure, and ecstasy; his capacity to learn from his own experience without formal instruction; his delight in openness and surprise. But perversely we choose to trust efficient mechanisms of all sorts--educational, industrial, commercial, political and otherwise. Dumbly we have watched for generations as various efficient combinations of fear, distrust, avarice, insensitivity, and cynicism have laid waste the American landscape, distorted its institutions, and blighted the physical and spiritual lives of its children. The Moog synthesizer is an innocuous toy beside the mechanisms of distortion and suppression (such as the public schools) which operate so freely--and at public expense--in our culture.

One direction in which suppression and authoritarian control lead is toward the acquiescence Friedenberg describes: the school "alters individuals: their values, their sense of personal worth. . . [It] endorses and supports

the values and . . . behavior of certain segments of the population, providing their members with the credentials . . . needed for the next stage of their journey, while instilling in others a sense of inferiority [Randy, said the principal, was a "slightly below average" student] and warning the rest of society against them as troublesome and untrustworthy."

Another less probable but more hopeful response than the usual acquiescence in the face of such a system is rebellion--a policy of non-cooperation or active resistance. On the official ledgers of school systems, such a response may register only as an "attendance problem." But outside the sterile corridors of Madison High School it may take the form of Randy's playing his guitar on the steps, of long hair and beads and communal living, of the violence born of frustration and despair, or--more recently and more hopefully--of a quiet but intense search for viable alternatives in education, vocation, and value systems.

The mentality that apparently controls Madison High School also underlies many of the more pervasive distortions and aberrations of our culture. It is as if a line ran from the front door of Madison High School to the door of the Morris Brothers' body shop, and it is that line that Randy Scruggs early in life (and perhaps his father belatedly) may be questioning whether to walk any further. Part of the significance of Earl Scruggs' quest, it seems to me, lies in its being conducted along the boundary between his own past and his sons' future. To the extent that this is so, it is an act not of desperation, I would guess, but of courage and trust. For Randy and Gary Scruggs to experiment with new musical forms, adopt new life-styles, and protest the war is one thing; for their father even to consider doing so requires quite a different order of strength and integrity, since it is at variance with most of his own past experience and with the culture that produces him and provided the basis for his career and his music.

Cleveland County, after all, gave nearly fifty per cent of its total vote in the 1968 Presidential election to George Wallace. Audiences at the Grand Ole Opry are as WASPish as can be found anywhere. "Okie from Muskogee" is no joke to them: long hair, protest, and deviant ideology are anathema. Love it or leave it. Back our boys in Vietnam. Support your local police. If we are to find a "new America," most of this view of reality, and values implicit in it, say young radicals, will have to go.

Most, but not all. Kenneth Keniston's Young Radicals: Notes on Committed Youth (New York, 1968) makes the somewhat surprising observation that although young radicals reject their parents' "formal values"--allegiance to the institutional church, political and economic ideology, social status, career--they characteristically feel a strong continuity with such "core" values as honesty, compassion, integrity, and the like. These remain as a cherished link with the viable elements of the past. No doubt this is true of those who tend toward radicalism late in life as well. If it is, there is perhaps as much persistence and continuity as disjunction and change in what Earl Scruggs is presently doing. Indeed the most promising sign on the NET program, musically speaking, was Scruggs playing not with the Byrds or the Moog synthesizer, but with Joan Baez, who long ago learned that there are few things more radical in our culture than the reassertion of our core values--moral, musical, and ideological.

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MAC WISEMAN: A DISCOGRAPHIC ENIGMA

by Scott Hambly

This is a preliminary and problematic report of an on-going artist discography on Mac Wiseman. An artist discography is a chronological tabulation of all phonograph recordings made by the artist during his lifetime. The following discussion concerns my steps to prepare such a discography. My concluding comments will indicate suggestions for future study. The report is preliminary because I am still attempting to collect all the necessary data. It is problematic because it indicates a variety of difficulties that other bluegrass discographies may share, and therefore it may help to limn for others certain patterns of research which they may be able to use in their own studies.

Mac Wiseman is a consummate bluegrass vocalist and guitarist who was born in Virginia's Shenandoah Valley in 1925.¹ He has been a professional musician for at least twenty-five years. His first recording opportunities were as a side-man for Molly O'Day for her first sixteen songs for Columbia Records in about 1946-1947.² Mac's next affiliation was with the newly formed Flatt and Scruggs band in 1948, and, in 1949, he worked with the "father of bluegrass music," Bill Monroe. Mac left Bill to strike out for himself, and was playing at KWKH's Louisiana Hayride when in 1950 he became Dot Records' second contractee and recorded his first songs on the spot in Shreveport, Louisiana.³

My research on Mac began innocently. I had been buying Mac Wiseman records since about 1959, but it was only in June of 1969 that I realized how many records I had actually accumulated. A close friend of mine, Neil Rosenberg, had at the time been working on the discography of the Osborne Brothers, and I suppose I was influenced at that time to attempt my own discography of a bluegrass musician. At first it seemed that because of the large amount of material I already had, it would be relatively easy to fill the lacunae in my collection. At the project's inception I was consciously considering only a numerical listing of release (or catalog) numbers. This is only a small part of the task, however, but an essential one because most discographies begin by identifying the records needed and then, using these convenient release numbers, proceed to locate the records themselves.⁴

For several months I scoured Dot Record catalogs, Disc Collector's various publications since 1951, One-Spot's monthly publication list of new and in-print records, Jimmie Skinner's Record Shop's occasional sales promotions of country and bluegrass records of the 1950's and 1960's, and similar retail sales publications to determine what had been released and what the titles and release numbers were.

The next step was to locate and, if possible, obtain the discs themselves. I was particularly looking for singles, whether 45's or 78's, because the label data for each song is usually more extensive than on LP reissues. The available avenues for acquisition were several. I tried the JEMF files first, but since the majority of its holdings are pre-1940 commercially recorded and published folk and folk-derived music, I was relatively unsuccessful. The several used record shops in the Los Angeles area proved much more fruitful

for recently available records. Other acquisition avenues were through mail-order specialty shops for currently available releases or for those which had only lately gone out of print. For out-of-print releases unobtainable at specialty shops, I turned to mail auctions which are sponsored by knowledgeable collectors of country music records. For records which I could not find through the above channels, I am indebted to long-time bluegrass collectors Pete Kuykendall and Neil Rosenberg for their cooperation and assistance in re-recording on tape items which I lacked and for sending all the germane label information for each taped record.

At about this juncture I learned that previous attempts to build a Mac Wiseman discography had been made by Kuykendall in Virginia and bluegrass buff and disc jockey Bill Vernon in New York. Kuykendall, who had been a great help to and influence in my nascent interest in bluegrass as early as 1959, gave me all the recording session data in his possession, which he had collected from Mac's former side-man, banjoist Donny Bryant. He offered valuable information and encouragement and suggested other people to contact for further data.

Late in the summer of 1969 I began to organize my discographical data. From the title of each single record I transferred to a 4x5 card all label data, including the impressions of master numbers and other symbology stamped into the vinyl of the record itself. This label data usually included title of song, composer's credit, release numbers, master numbers assigned to each song by the company at the time of recording, other company numerology (not always present), publisher's identification (if any), and, if indicated, date of release and time duration. Titles gleaned from LP's usually offered less information: release and master number of the album, sometimes composer credits, publishers, and time. I thought it more convenient to order my data according to title because it made for easy information retrieval for collating still-to-be-collected data. For instance, in one case, Mac's theme song, "'Tis Sweet to Be Remembered," was re-released and re-recorded many times and I wanted to keep the data on all six (and perhaps future) releases together for purposes of comparison to determine at a glance the sequence of releases and the different master numbers which are indicative of variants. Occasionally, the composer credits will change: perhaps due to the results of litigation, company-composer agreements, or because of different arrangement copyright claims. I drew up alphabetically ordered charts to include all the data I then had available. Xerox copies were made and sent to Rosenberg and Kuykendall for their criticism and to elicit from them label and other information I had not been able to find. The only serious criticism in the organization was the alphabetical arrangement by title. Most lists are ordered either by release or master number, but at this state of development I lacked master numbers for all releases and still needed the alphabetical arrangement.

My next task, and one which is still incomplete, was to get amplifying data from the recording companies themselves. For a reasonably complete discography, one which is ordered by master number (and, ultimately session date), I needed: the inclusive titles and corresponding sequential master numbers for each session, the date and place of the session, the musicians who played on each session (preferably on each song), what instruments and/or vocal parts they performed, and the release date for each record issued for distribution. The composers and publishers information, and time durations

for each title are secondary in discographical importance and are omitted in many discographies.

Under the auspices of the JEMF I wrote to and received prompt and complete amplifying data from Chet Atkins, Nashville Artist and Repertoire director of RCA Victor Records,⁵ Mac's current label. From Ken Nelson, an analogous executive in Hollywood for Capitol Records, I received all I asked for,⁶ but at the time of my request (fall 1969) I had not yet become entirely aware of the desirability of getting release dates and personnel and their functions. The release dates can be obtained by searching through issues of Record World or Billboard, important recording industry weekly trade papers, but the data therein must be judiciously used and there is no assurance all release dates will be noticed or published by either or both magazines. Personnel are listed on the album liner notes of Mac's only Capitol album and most of his single releases for Capitol are incorporated in this album. Thus, a good portion of the personnel data is available for most of his releases on Capitol. Personnel may also be ascertained for songs that were cut but not issued by correlating session dates and masters with masters that were released and known to feature certain musicians. Good aural judgment must be exercised when correlating master numbers of the same session with singles which were not reissued on the album.

One of the most disappointing company experiences was with Dot Records, with which Mac started his own recording career and on which label most of his musical career is represented. Dot began in Gallatin, Tennessee, in 1950 and by 1955 was a six million dollar business.⁷ In 1956, Randy Wood moved his company headquarters to Hollywood where in 1957 it was bought by Paramount Pictures which, in turn, was bought by Gulf and Western in 1967. In 1967 Wood and his associated staff left the company he founded. As a result of corporate interchange and face-lifting, Dot became oriented toward commercial matters of the here-and-now and of the future. Records and information of historical significance were of no importance to the new management team. After speaking with four employees at Dot's Hollywood office, I ascertained from their responses that all older data had long ago been destroyed or sent to Paramount's headquarters in New York. To date my efforts to get even a discouraging reaction have been in vain. This situation points up the problems of either executive reticence or frank disregard, or both, for any endeavors not directly associated with immediate pecuniary matters. Paradoxically, discographical research into the decades of the 1920's and 1930's often seems easier. Extensive discographic data had already been compiled by Jazz discophiles, such as Brian Rust in his Victor Master Book, Vol. 2. Hillbilly discographers could often build on these already existing master lists. For this study I have had no such reference body to which I could turn. Other reasons for the relatively easier development of hillbilly discographies are: (1) the material is worth less on the commercial market and is often more freely released by the company; (2) the larger companies which have survived from the 20's and 30's somehow have retained their ledger books longer and intact, or (3) because of providential duplication or salvage of ledgers by knowledgeable discophiles.

Late in 1969 I wrote to Mac Wiseman to try to elicit his support of my project, but received no reply. During the second Gettysburg Bluegrass Festival on August 23, 1971 in Pennsylvania, I first met Mac. I showed him my year's work and explained my problems. He suggested ways he could help;

by using his own prodigious memory to recall dates, places, and personnel; by rummaging through his own tax and paycheck records to determine dates; by inquiries of the Nashville local chapter of the American Federation of Musicians to see how much session data would be retained on file. Furthermore, he volunteered to drive over to Gallatin (about 15-20 miles from Nashville where he now lives) to see if the original Dot office contained any residual data. At this meeting I promised to work up all the information I had and send a Xerox of it to him so he could use it as a point of departure and reference and to avoid duplicating my work. After repeated efforts to reach him by mail and by phone, I have received no word from him since that meeting in Pennsylvania last August.

Up to this point, I have been treating mostly specific instances that have come up in my own discography. As I worked on the problems I became more aware of other matters related to but beyond the discography itself. For instance, to what uses can this compilation be made? First of all, the gathering of the performer's recorded repertoire is the first step in examining the evolution of a bluegrass singer's stylistic evolution. Mac was first of all a hillbilly artist, then became a bluegrass performer, and, about 1967, began to move toward the larger national field of popular music. This latter change was prompted by his A&R man, Randy Wood, who was primarily a pop recording expert and was successful with such performers as Pat Boone.⁸ It is interesting to note that Mac was very agreeable to the suggestions that he change his style and he worked hard at attempting to do so. However, he was out of his milieu and the efforts to make a pop singer out of him failed miserably. Parenthetically, at about this time, Mac became an A&R man for Dot Records himself and worked tirelessly on the behalf of other artists; so much so that his own performing art was neglected. This interlude as an executive was not a satisfactory one for Mac, and for this and the above reason, as well as others, he left Dot in about 1960 or 1961.

Another stylistic change is noted in his attempt to take advantage of the folk music revival of the late 1950's and early 1960's; Mac delved deep into his folk repertoire and began performing more conventional songs, including folk lyrics, late nineteenth century parlor song material, and even a Child ballad. The folk music fad dissipated, and Mac momentarily returned to bluegrass styles. It is in bluegrass that Mac sounds his best, in my personal opinion, and that of Randy Wood.⁹ However, this too gave way to Mac's present direction of Nashville Sound, which is characterized by a lack of strong fountry fiddle and banjo music, written arrangements, string orchestras and chorales, and the performance of pop country material that other current hit makers are recording in Nashville.

More can be observed besides his stylistic changes. Song content changed radically. This may or may not be a part of the larger concept of stylistic change. At this point it is difficult to know. It is entirely plausible that song content changed whenever decisions were made to appeal to a new or different audience.

It is certain that Mac represents in microcosm an example of how the country music industry influences its performers. In the past few decades it has become increasingly apparent that commercial music industrial representatives are helping shape and reform American musical trends and tastes. In

incremental cycles, the country performers come to the recording (or radio and television) industry where some of their style or song are accepted and perhaps altered. The altered sound is then fed back to the listening audience whence the performer came, and with this changed infusion of music, the communities' musical tastes and attitudes are slightly changed in turn.

In dissonance with many former goals that some discographers held, such as record company or artist numericals for their own sake, it is necessary to view the discography in a more holistic frame of reference. It is necessary to place the discography in proper perspective as a helping tool to determine the complex interrelationships between folk artists, their audience, and the music industry with its pressures and influences. Many important questions remain to be answered by the artist, the industry officials with whom he comes in contact, and, of course, his audience. For instance, of the artist the following important questions could be asked: (1) how does he conceive, shape, and project his inner sense of community in the music he makes; (2) how does he reconcile his traditional expressive song with pop or modern Nashville material; (3) how does he go about altering his song repertoire or style to accommodate current trends or industry suggestions; (4) what are the reactions of the performer to his audiences; (5) what are the reactions of the audience itself; and (6) what is the performer's attitude and predictions for himself and his music for the future?

Future study should also include but not necessarily be limited to the following points: (1) incorporation of other discographic data previously neglected, such as Armed Forces Radio transcriptions and video-taped performances on syndicated television shows; (2) the study of taped live performances over periods of time whether they be personal appearances outdoors, or from radio or television; (3) attendance of public performances by the artist to observe his performing techniques, his milieu, the songs he selected, and stylistic characteristics; (4) observation of and interviews with his audience for their actions and reactions to the performer's music; (5) investigation of the performers' fan clubs and their publications (if any) for their attitudes and values; (6) interviews of other musicians in the performer's peer group to determine their evaluations of the artist in question; (7) contacts with recording industry officials who work with the performer to ascertain how they view their own role and that of the performer and the interrelationships between each other; and (8) interviews with the performer's musicians (or side-men) for their attitudes and reflections, comments, or criticisms.

One major drawback to the study of Mac Wiseman and his career is the geographical distance between UCLA and Nashville. Perhaps I can make an extended tour some day to follow up the multitude of as-yet-unanswered questions. For the present, my goal will be to continue to investigate as many facets as possible of one folk performer's experiences or roles in a rapidly changing commercial music idiom. Both the product and the process must be included in the study of a performer who is constantly participating in transitions.

FOOTNOTES

¹ The Voice with a Heart: Mac Wiseman Song and Picture Album (Richmond, Va.: Beacon Press, Inc., ndd.), 3.

² Mayne Smith, tapescript of interview with Mac Wiseman at the First Annual

Bluegrass Festival, Roanoke, Virginia, 3 September 1965. The interview is Tape T-7-100 in the JEMF Archive.

³Interview by the author with Randy Wood, 16 March 1971, West Los Angeles, California.

⁴See especially the early issues of Disc Collector for "want lists" arranged by release number.

⁵Letter from Chet Atkins to the author, 10 March 1971.

⁶Letter from Ken Nelson to Norm Cohen, 10 November 1969.

⁷Randy Wood interview, op. cit.

⁸Ibid.

⁹Tape recorded letter from Randy Wood to the author, 9 April 1971.

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Mac Wiseman

A PRELIMINARY VERNON DALHART DISCOGRAPHY. PART III: BRUNSWICK/VOCALION RECORDINGS

Our Vernon Dalhart discography continues in this issue of JEMFQ with recordings made for the Brunswick-Balke-Collender Co. The data have been compiled from the files of the JEMF. Much of the information comes directly from Brunswick/Vocalion ledger sheets (see Commercial Music Documents feature of this issue of JEMFQ).

The listing is arranged as follows. Column 1: Brunswick master number (with issued master underlined, if known); Column 2: Vocalion master number (issued master number underlined); Column 3: song title, followed by numerical code indicating accompaniment; Column 4: Label and release number. Many Brunswick releases were also pressed and issued in Australia with the same release number. Such cases are indicated by an underlined release number. Label abbreviations are as follows: Au = Aurora (Canadian); Br = Brunswick; Pan = Panachord (Australian); Su = Supertone (Sears label); Vo = Vocalion; Me = Melodeon. All recordings were made in New York.

Ca. Mar. 1925. Brunswick.

Vernon Dalhart, vocal. Accompanists unknown: guitar, -1; violin, -2; viola, -3; harmonica, -4; chromonica, -5.

E15763-65	Prisoner's Song	-1,3	Br 2900, Su 2000
E15766-68	The Letter Edged in Black		Br <u>2900</u> , Su 2000, Au 22028
?	The Chain Gang Song		Br <u>2911</u> , Su 2006
E15771	The Runaway Train	-1,2,5	Br <u>2911</u> , Su 2004
E15910	Rovin' Gambler	-1,2,4	Br <u>2923</u> , Su 2014
?	New River Train		Br <u>2923</u>
E16074	After the Ball		Br <u>2924</u> , Au 22018
?	Many, Many Years Ago		Br <u>2924</u>
E16037	The Dying Girl's Message	-1,2,3	Br <u>2927</u> , Su 2010
?	Many Times I've Wandered	-1,2,3	Br <u>2927</u>

June 24, 1925. Brunswick. (Transferred to Vocalion on December 21, 1925)

Vernon Dalhart, vocal. Accompaniment as above. Vo 15125/Vo 5074 issued as by Jep Fuller.

E16055-56	E1977-78	The Boston Burglar	-1,4	Br 2942, Su 2005, Au 22029, Vo 15216, Vo 5085
E16065		Wild and Reckless Hobo	-1,4	Br 2942, Su 2005, Au 22029
		The Santa Barbara Earthquake	-1,2	Vo 15125, Vo 5074
		Wreck Of the Shenandoah	-1,2	Vo 15125, Vo 5074
		The Ship That Never Returned		Vo 15126, Vo 5085

Jan. 14, 1926. Vocalion.

Vernon Dalhart, vocal and harmonica; guitar, Carson Robison; violin, Murray Kellner. Cornet, Del Staigers, -1.

E2127-29	The Conflict and the Rose	-1	Vo 15217, Vo 5086
E2130-32	The Unknown Soldier's Grave	-1	Vo 15282, Vo 5089
E2133-35	The Dream of the Miner's Child		Vo 15217, Vo 5086
E2136-38	The Ship that Never Returned		Vo 15216, Vo 5085

Feb. 3, 1926. Vocalion.

Vernon Dalhart, vocal. Guitar, Frank Franchini; violin, Murray Kellner. Harmonica, Dalhart -1; Jew's harp, Dalhart -2.

E2336-38	Zeb Turney's Gal	-1	Vo 15280, Vo 5087
E2339-41	Sydney Allen	-1,2	Vo 15280, Vo 5087
E2342-44	Maomi Wise	-1	Vo 15281, Vo 5088
E2345-47	Mother's Grave		Vo 15281, Vo 5088
E2348-50	Behind These rag Walls	-1	Vo 15282, Vo 5089

Feb. 6, 1926. Vocalion.

Vernon Dalhart, vocal. Accompanists unknown (probably same as above): guitar, -1; violin, -2; harmonica, -3; Jew's harp, -4.

Nov. 29, 1926. Brunswick-Vocalion.

Vernon Dalhart, vocal, accompanied by guitar, Carson Robison, and violin, Murray Kellner.

E20836-37 E4160-61 Long Ago

Vo 15491, Br 3358

Feb. 15, 1927. Brunswick-Vocalion.

Vernon Dalhart, vocal and harmonica; unknown guitar and violin accompaniment (probably same as above).

E21509-10 E4654-55 The Three Drowned Sisters

Br 100, Br 3469, Vo 5137, Su 2004

E21511-12 E4656-57 Billy, the Kid

Br 100, Br 3469, Vo 5137, Su 2006

E21506-08 E4658-60 The Wreck of the No. Nine

Br 101, Br 3470, Vo 5138, Su 2001

E21503-05 E4661-63 The Wreck of the Royal Palm

Br 101, Br 3470, Vo 5138, Su 2001

Note: Br 3469 and 3470 were released Feb. 25, 1927, then cancelled April 18, 1927 and transferred to Br 100 and 101, the first numbers in the special hillbilly series.

March 12, 1927. Vocalion. (Transferred to Brunswick)

Vernon Dalhart, vocal; duet with Carson Robison on 3rd and 4th titles. Guitar, Robison; fiddle, Murray Kellner. Harmonica, Dalhart, -1; jew's harp, Dalhart, -2.

E22016-17 E4670-71 The Wreck of C & O No. 5 -1

Br 117, Vo 5140, Su 2002

E22018-19 E4672-73 Barbara Allen -1

Br 117, Vo 5140, Su 2002

E22020-21 E4674-75 The House At the End of the Lane

Br 121, Br 3839, Vo 5139, Su 2015

E22022-23 E4676-77 My Blue Ridge Mountain Home -1,2

Br 121, Br 3839, Vo 5139, Su 2015

Ca. March, 1927. Brunswick(?)

Vernon Dalhart, vocal; accompanied by unidentified guitar, -1; fiddle, -2; harmonica, -3; piano, -4. The first three instruments are probably played by Robison, Kellner, and Dalhart.

E22085-86 The Gypsy's Warning -1,2,3

Br 122, Su 2011

E22087-88 Let Me Call You Sweetheart (I'm In

Love With You

-1,4

Br 3523

E22089-90 Mollie Darling -1,2,3

Br 122

March 23, 1927. Vocalion. (Transferred to Brunswick)

Vernon Dalhart, vocal; guitar, Carson Robison; fiddle on 1st title only, Murray Kellner.

E22157-59 E4754-56 Get Away, Old Man, Get Away

Br 123

E22160-61 E4757-59 Pretty Little Dear

Br 123

ca. March 1927. Brunswick(?).

Vernon Dalhart, vocal. Accompanists unknown: guitar, -1; fiddle, -2; harmonica, -3; piano, -4.

E22227-28 The Return of Mary Vickery -1,2,3

Br 139

E22229-30 The Miner's Doom -1,2,3

Br 139, Su 2014

E22231-32 A Home on the Range -1,2,3

Br 137, Su 2009

E22233-34 The Dying Cowboy (Bury Me Not on the

Lone Prairie)

-1,2

Br 137, Su 2009

E22235-36 Cowboy's Herding Song (Lay Down

Dogies)

-1,2

Br 138, Su 2007

E22237-38 Cowboy's Evening Song -1,2

Br 138, Su 2007

E22239-40 Till We Meet Again -1,2,4

Br 140, Su 2013

E22241-42 Meet Me Tonight in Dreamland -1,2,4

Br 140, Su 2013

E22243-44 Someday Sweetheart -1,2,4

Br 3523

April 18, 1927. Brunswick.

Vernon Dalhart, vocal, harmonica on 3rd and 4th titles; accompanied by guitar, Carson Robison; and fiddle, unidentified.

E22465-66 Down On the Farm

Br 142, Vo 5139, Su 2008, Au 22027

E22467-68 My Mother's Old Red Shawl

Br 142, Su 2008, Au 22027

E22469-70 The Jealous Lover Of Lone Green Valley

Br 143, Su 2012

E22471-72 Nellie Dare and Charlie Brooks

Br 143

E2377-79	The Engineer's Child	-1,2,3	Vo 15283, Vo 5090
E2380-82	My Little Home in Tennessee	-1,2,3	Vo 15284, Vo 5091
E2383-85	The Altoona Wreck	-1,2,3,4	Vo 15283, Vo 5090
E2386-88	Frank Dupre	-1,2,3,4	Vo 15284, Vo 5091

Ca. early 1926. Brunswick. (Transferred to Vocalion, March 9, 1926)

Vernon Dalhart, vocal -1; guitar, Carson Robison -2; fiddle, Murray Kellner, -3; harmonica, Dalhart, -4; Jew's harp, Dalhart -5. First two sides issued as by Dalhart's Texas Panhandlers.

E18279-81	E2505-07	Floyd Collins' Waltz	-2,3,4	Vo 15303, Vo 5092
E18282-83	E2603-09	Better Get Out of My Way	-2,3,4,5	Vo 15303, Vo 5092
E18284-85	E2610-11	Guy Massey's Farewell	-1,2,3	Vo 15304, Vo 5093
E18286-88	E2612-14	The Governor's Pardon	-1,2,3	Vo 15304, Vo 5093

April 17, 1926. Vocalion.

Vernon Dalhart, vocal. Guitar, Carson Robison; violin, Murray Kellner. Harmonica, Dalhart -1; Jew's harp, Dalhart -2.

E2782,85	Putting on the Style	-1,2	Vo 15327, Vo 5102
E2783,84,86	Goin' to Have a Big Time Tonight	-2	Vo 15328, Vo 5103
E2787-88	Kinnie Wagner	-1,2	Vo 15327, Vo 5102
E2789-91	The Little Black Mustache	-1	Vo 15328, Vo 5103

June 16, 1926. Vocalion. (Transferred to Brunswick)

Vernon Dalhart and Carson Robison, vocals; guitar, Robison; violin, Murray Kellner; cello, Lucien Schmit. Issued as by Vernon Dalhart and Carson Robison.

E19608-10	E3241-43	Just a Melody	Br 3232, Vo 5145
E19611-13	E3244-46	When You're Far Away	Br 3232

Ca. June, 1926. Brunswick(?)

Vernon Dalhart, vocal. Accompanists unknown: violin and lute.

E19619-20	The Old Fiddler's Song	Br 3234, Su 2011
E19623-25	Lay My Head Beneath a Rose	Br 3234, Su 2010

Sept. 28, 1926. Vocalion.

Vernon Dalhart, vocal, accompanied by guitar, violin. Harmonica on 2nd selection. Accompanists unknown.

E3864-65	Miami Storm	Vo 5000
E3866-67	Kinnie Wagner's Surrender	Vo 5000

Oct. 5, 1926. Vocalion

Vernon Dalhart, vocal; harmonica on 1st title; guitar, Carson Robison; fiddle, Murray Kellner. Issued as by Jep Fuller.

E3900-01	The Crepe On the Old Cabin Door	Vo 5015
E3902-03	Pearl Bryan	Vo 5015

Oct. 19, 1926. Brunswick-Vocalion.

Vernon Dalhart, vocal. Guitar, Carson Robison; violin, Murray Kellner.

E20445-46	E4162-63	We Will Meet At the End Of the Trail	Vo 15491, Br 3358
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Nov. 10, 1926. Brunswick-Vocalion.

Vernon Dalhart, vocal; harmonica on all but 4th title. Guitar, Carson Robison; violin, Murray Kellner.

E21936	E4056-57	Don't Let Your Deal Go Down	Vo 5045
	E4058-59	Billy Richardson's Last Ride	Vo 5045, Su 2003, Br 102
	E4060-61	I'd Like To Be In Texas (When they Round Up In the Spring)	Vo 5044
E21937-38	E4062-63	We Sat Beneath the Maple On the Hill	Vo 5044
		My Little Home in Tennessee	Su 2003, Br 102

April 28, 1927. Brunswick. (Transferred to Vocalion on May 3, 1927).

Vernon Dalhart, vocal; accompanied by unidentified guitar, fiddle, harmonica.

E22761,2,3	E4903-05	The Mississippi Flood	Br 153, Vo 5141
E22772,3,4	E4906-08	The Engineer's Dream	Br 153, Vo 5141, Su 2012

Ca. May, 1927. Brunswick(?)

Vernon Dalhart, vocal; accompanists unknown.

E23282-83	The Lost French Flyers	Unissued
E23284-85	Jim Blake	Br 173

May 26, 1927. Brunswick-Vocalion.

Vernon Dalhart, vocal; accompanied by guitar, Carson Robison; violin, Sam Kaitz. Unidentified trumpet, -1; unidentified traps, -2.

E23323-25	E6010-12	Lucky Lindy	-1,2	Br 3572, Vo 5168
E23326-27	E6013-14	The Lost French Flyers		Br 3572, Vo 5168
E23328-30		The Death of Lura Parsons		Br 173

Ca. June 1927. Brunswick(?)

Vernon Dalhart and Carson Robison, vocals; both credited on label. Accompanists unknown: guitar, -1; fiddle, -2; harmonica, -3; jew's harp, -4; piano, -5. Melotone issued as by Jones Brothers.

E23448-50	A Memory That Time Cannot Erase	-1,2,5	Br 3577, Me M12017, Pan P12017
E23451-53	I Wonder If You Still Remember	-1,2,5	Br 3577, Me M12017, Pan P12017

Nov. 28, 1927. Brunswick. (Transferred to Vocalion on Feb. 1, 1928)

Vernon Dalhart and Carson Robison, vocals; vocal on first title by Adelyne Hood also. Guitar, Carson Robison; violin, Adelyne Hood. Violin, Bert Hirsch, -1; harmonica, Dalhart, -2; jew's harp, Dalhart, -3. First title issued as by VD-CR-AH; others as by VD-CR.

E25316,7,8	Sing On, Brother, Sing	-2	Br 149, Br 3743, Pan P12173
E25319-20	Old Plantation Melody	-1	Br 126, Br 3742, Su 2016
E25321-22	E7109-10 When the Moon Shines Down Upon the Mountain	-2,3	Br 149, Br 3743, Su 2016, Pan P12173
E25323-24	E7111-12 When the Sun Goes Down Again		Br 126, Br 3742

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COMMERCIAL MUSIC DOCUMENTS: Number Eight

On the preceding pages of this issue of the Quarterly appears Part 3 of the Vernon Dalhart discography, covering all recordings for the Brunswick/Vocalion labels. The sources for most of the data given therein are ledger sheets formerly in the possession of the Decca company, present owners of the material originally recorded by Brunswick and Vocalion. A sample sheet is reproduced on the following page. The sample is slightly reduced; the actual size is 6 1/2 x 12 1/2 inches.

The five columns of the sheets give, respectively, master numbers, recording artist(s), title, composer, and copyright holder. The same formats were used for both Vocalion and Brunswick. At the top of the page appears either the heading "Brunswick" or "Vocalion" and a date. Presumably this is not an actual recording date but rather the date on which the sheet was filled out. However, it is probably not very far from the recording date, and may be as close to it as we will generally be able to get. (This seems to be similar to the practice followed by the Starr Piano Co. [See Documents: #2, in JEMFQ #13, Spring, 1969, p. 2]. The ledger date there has been assumed by discographers to refer to the date the masters were received in New York; the actual recording date does not appear on the ledgers. Thus, the date of receipt in New York is taken to be a close approximation of the recording date.)

On the example shown, below each of the recordings is a notation, "Transferred from Brunswick Masters . . ." Elsewhere among the ledgers would be a sheet with the original corresponding Brunswick Masters, usually with an earlier date. We assume that on the date indicated on the Vocalion ledger, the copyist was recording the decision to assign Vocalion master numbers to what was originally a Brunswick recording. The recording would then be issued on the Vocalion label with the new Vocalion master numbers. However, we would be grateful if any readers can supply more precise information regarding this practice.

As is readily apparent, these ledgers contain a great deal of information useful to discographers and music historians. The last two columns give data not often included in published discographies, but nevertheless important. In the case of contemporary compositions, as in the example shown, the handling of the composer and copyright was straightforward. Similarly, in the case of very old folksongs or fiddle tunes, the procedure was straightforward: the notation "traditional" was entered in both columns. The company experienced the greatest difficulty, though, in the case of pop songs that were over twenty or thirty years old. In such cases, particularly if the title the performer gave was not identical with the original published title, the company was often at a loss how to determine composer and copyrights. Occasionally, the files contained several successive ledger sheets with successively up-dated or refined information in the last two columns.

At the bottom of the ledger sheets were notations for "Orchestra," "Men," "Hours," and "Extra." In the case of popular selections, for which the sheets must have been designed originally, the use of these designations was obvious. In the case of hillbilly or race recordings, these spaces were not often filled out. When they were, they provided information on accompanists generally not given on the record labels. For example, under "Extra" a particular entry might be, "Carson Robison, guitar," indicating that Robison was in essence acting as a studio musician on that selection.

The JEMF has several hundred of these sheets in its possession; some pertain to hillbilly music, others to race recordings. In some of the latter cases, information is given that does not appear in Blues and Gospel Records by Godrich and Dixon. In future issues of the Quarterly we will make this information available.

VOCALION

DATE March 9th, 1926.

MASTER NO. A. H. RECORD #3.	ARTIST	SELECTION	COMPOSER	COPYRIGHT
E 2610 W	Vernon Dalhart	<input checked="" type="checkbox"/> Guy Massey's Farewell	Rob. Massey	1926-Shapiro, Bernstein & Co., Inc.
E 2611 W	with guitar and fiddle acc. (Vocal record) TRANSFERRED FROM BRUNSWICK MASTERS E 18284-5)	"	"	
E 2612 W	Vernon Dalhart	<input checked="" type="checkbox"/> The Governor's Parson	"Rebe Sherman	1926-Shapiro, Bernstein & Co., Inc.
E 2613 W	with guitar and fiddle acc. (Vocal record) TRANSFERRED from Brunswick masters E 18286-7-8)	"	"	"
E 2614 W				
ORCHESTRA:				
	FIDDLE: Murray Kellner			
	GUITAR: Carson Robinson			
	Harmonica - Vernon Dalhart			
	Jews Harp - Vernon Dalhart			
	_____MEN_____HRS.			
EXTRA				

NOTES ON THOMAS E. WATSON

Georgia populist Tom Watson (1856-1922) is better remembered for his enigmatic political legend than for his prowess as a fiddler. The biography by C. Vann Woodward, Tom Watson: Agrarian Rebel (New York: 1963; first published 1938) records scattered vignettes of his musical inclination. Three samples are given here.

The son of a fiddling and dancing father, Tom Watson was enlivening backwoods barbecues and schoolhouse dances while still in his teens:

He pictured himself "leading into the quadrille a bony, sway-backed damsel," or performing "the double shuffle, the back-step, the pigeon wing, the heel and toe, the limber-leg, the slap-jack, the flip-flop." An accomplished fiddler, he sometimes played for the dances. His repertoire, some fifty separate titles, included waltzes, schottishes, polkas, cotillions, quicksteps, hornpipes, besides "Watson's Medley," made up of "Rosy O'More, Kathleen, Highland, Fling, The Girl I Left Behind Me, Blue Danube, Falling leaves, and Elfin Waltz." Moreover, his talent for composing and reciting such jingles as the following did not detract from his popularity:

*He goes to parties and to balls
With fiddle music brimmin'
Who plays in one way for the men
Another for the women . . .*

*By rare good taste and rarer luck
He variebrates his fiddling
And whiles away the tedious hours
By heterogeneous diddling.* (pp. 34-35)

In 1882 Watson ran successfully for the Georgia State Legislature. In mid-August he declared himself a champion against all injustice, black as well as white:

As if the campaign thus far had been only a preliminary skirmish, Watson notes that "From this time the race became very bitter." However, he was "more completely determined than . . . [he] had ever been on anything." During the next two months of campaign there are occasional glimpses of his activities: at a barn dance in Wrightsboro, "Standing up fiddling away for dear life, Willie Hadley bending down in front to beat the strings with straws, one negro playing second fiddle and another knocking the agony out of a tambourine." (p. 101)

(For a parallel account of beating straws, see David C. Barrow, Jr., "A Georgia Corn-Shucking," Century Magazine, XXIV [New York, 1882], 873-878, reprinted in Bruce Jackson, ed., The Negro and His Folklore in Nineteenth-Century Periodicals [Austin, 1967], 168-176.)

When Senator Benjamin H. Hill died in August, 1882, ex-Governor Alfred H.

Colquitt was elected to fill the unexpired term, over J. C. C. Black. Colquitt had been supported in this fight by Henry Grady, Black by Watson:

"Let us bury all personal differences," urged the conciliatory Grady, "and have a general peace. The elections are all over; good men are elected . . . and there is little cause for complaint, but much for congratulations." As a personal gesture in this direction, Grady invited leaders of all factions in the recent contest, Tom Watson included, to a "unique entertainment" at his home on Peachtree Street, said to have been "the center of the social life of the city." Invitations read "Dinner at 6, fiddling at 9." After dinner Watson and three other members of the House were announced as contestants for a fiddling prize. In a hilarious contest Watson was judged winner and awarded "a floral fiddle, with tube rose body and smilax strings," afterwards sent to Mrs. Watson. (p. 105)

(The above contributed by Judy McCulloh,
Urbana, Illinois)

* * * *

At least two Georgia hillbilly musicians penned tributes to Watson. Fiddlin' John Carson recorded his own "Tom Watson Special" for Okeh in November of 1923; it was released on OK 40050. In 1925, Rev. Andrew Jenkins wrote "Thomas E. Watson," which was recorded by Vernon Dalhart (under the pseudonym of Al Craver) on November 24, 1925, for Columbia; it was issued on Columbia 15053-D. The words of the song, set to the tune of Jenkins' earlier composition, "The Death of Floyd Collins," are given below. A still earlier recording concerning Watson was Fred Gennett's speech, "To Senator Watson on Equality of Taxation," recorded for the Starr Piano Company on September 7, 1921; we do not know if it was ever issued. We would welcome from our readers any further information on Watsoniana on recorded disc.

THOMAS E. WATSON

*Down in the state of Georgia there lived a famous man,
His name was Thomas Watson, he is known throughout the land;
A man of mighty power and with an iron will
He's gone but not forgotten, the sage of Hickory Hill.*

*Oh, how he fought and struggled for his native state
And though they schemed agin' him, he learned to watch and wait;
His sorrows they were many, his foes were fierce and strong,
But Watson never wavered all through the battle long.*

*He lost his precious children, while battling for his state,
His path was strewn with sorrow, how sad did seem his fate;
He was loved by many a Georgian, and honored by his foes,
No greater man in history, as everybody knows.*

*He wrote the Jeffersonian, it covered Dixie land,
It helped the Southern people to see and understand;
It made us love Tom Watson, so noble and so true,
He did a work for Georgia no other man could do.*

*Tom Watson ran for Senate, he made a dandy race,
They never thought he'd make it, but he kept up his pace;
The South was all excited, Tom Watson's day had come,
The state, with highest honor, sent him to Washington.*

*'Twas early in the morning, right close to four o'clock,
Without a single warning, the South received a shock;
The sage of old McDuffie was laying cold and still,
There was no man in Georgia, Tom Watson's place to fill.*

*There is a grave in Georgia, where silent willows weep
In a little town of Thomson, our mighty statesman sleeps;
In old McDuffie County, Tom Watson lies at rest,
And in that fallen hero our Georgia lost her best.*

(Transcribed from recording by Al Craver)

#	*	#	*	#	*	#	*	#	*	#	*	#	*
#	*	#	*	#	*	#	*	#	*	#	*	#	*

ABSTRACTS OF ACADEMIC DISSERTATIONS

(The following is reproduced from Dissertation Abstracts) --

"IN THE PINES": THE MELODIC-TEXTUAL IDENTITY OF AN AMERICAN LYRIC FOLKSONG CLUSTER

Judith Marie McCULLOH, Ph.D.
Indiana University, 1970

The nature of lyric folksongs has discouraged extensive analysis. They seem to combine, recombine, rearrange, add, and drop verses randomly, until it is difficult to decide where one song stops and another begins. This study demonstrates one way of identifying and making order out of a lyric folksong cluster, through complementary textual and musical approaches. It treats the American lyric folksong commonly entitled "In the Pines" or "The Longest Train (I Ever Saw)." The most familiar examples are Leadbelly's "Black Girl" (Folkways FA 1014) and Bill Monroe's "In the Pines" (Decca 28416). The corpus comprises 153 different variants, two thirds from sound recordings and one third from written sources.

The texts are worked with in terms of the smallest units of verse which may be rearranged, that is, moved to another position within the song; for this particular lyric cluster the unit is a couplet. Two couplets which seemed the most constant and predictable have been used as a control in choosing the corpus: any song is included which has either an "in the pines" or a "longest train" couplet, or both. These two couplets are described in detail, along with sixteen others which occur fairly often. Of special interest among these are some verses which recount the beheading of a girl in a train accident.

Henry M. Belden suggested in 1940 that the likeliest thread to follow in investigating the relationship of one lyric text to another is no doubt the tune. This study tests Belden's hypothesis. For each piece for which the music is available a shorthand tune has been abstracted from all the renditions of the melody. The 105 tune abstracts are classified into various groups. Three fourths of them represent the "In the Pines" tune; the rest represent "George Collins" tunes (so called because of their association with Child 85), the "Reuben/900 Miles" tune, and various miscellaneous tunes. Because of their quantity and their predominant occurrence in this lyric cluster, the "In the Pines" tunes are given the most attention.

Correlation of these text and tune groups leads to rules of thumb for identifying members of the lyric cluster (and excluding non-members) and also suggests how the song developed. Here the tunes prove to be more stable and helpful than the texts, as Belden suspected. Originally, the two control couplets must have belonged to independent songs or clusters, with different tunes. The song with the "longest train" couplet circulated with tunes in duple meter, particularly the "Reuben/900 Miles" tune; it sometimes included the beheading accident verses. The song with "in the pines" circulated with the "In the Pines" tune and other "George Collins" tunes. Various textual and melodic factors could have prompted or facilitated the two songs to fall together. When that happened, the "In the Pines" tune won out. The two earlier songs developed in the South, perhaps around the Civil War, and merged toward the end of the last century.

Order No. 71-13,553, 662 pages.

THE HUGH FARR STORY

by Ken Griffis

In the small central Texas town of Llano, Thomas Hubert Farr was born December 6, 1903. His father, Thomas Benjamin Farr, was an independent building contractor and part-time musician. Both his father and mother (Hattie Caroline Wheatley Farr) were musically inclined. While going together, Tom and Hattie played at neighborhood parties, Tom playing a fine fiddle and Hattie the guitar.

Hugh accuses his father of branding him a fiddler at birth. The doctor who had previously delivered five sisters, Lyla, Belle, Winnie, Stella and Maggie, informed Hugh's father that he had finally delivered a son. The disbelieving father refused to accept the word of the good doctor until he had seen for himself. When convinced, Tom stated, "Well, I'll be darned! There's my fiddler!" Following Hugh were brothers Glen and Karl.

At the early age of seven, Hugh took up the guitar instead of the fiddle. Having exceptional natural talent, he soon mastered the guitar and joined his father playing for Saturday night dances. It was not unusual for these dances to last until one and two in the morning. Hugh recalls having a difficult time staying awake past midnight. He would doze until someone would drop a coin in his guitar which would necessitate his coming awake again to play. Some of the songs requested were "Texas Crapshooter," "Arkansas Traveler," "Waggoner," and "Fire in the Mountain." Although she rarely joined them playing for dances, Hugh's older sister Belle was considered one of the best guitarists around.

When Hugh was nine, he asked his father if he could remain at home from school one day. He said he would practice real hard on the fiddle and his father agreed. When Thomas Farr returned home that night, he was quite astonished to find that Hugh had not only mastered the fiddle that day, but also had memorized almost every song his father could play. At their next dance, Hugh played the fiddle and his father the guitar. Soon Hugh was joined by his younger brother, Karl, in playing for parties in various Texas communities. Karl played an exceptionally fine guitar.

Thomas Farr moved the family to several locations in west Texas in pursuit of his building profession. Then, in 1925, the Farr family moved to California, first locating in Encino.

One of Hugh's first jobs was in the construction of North Hollywood High School. This job lasted for about a year. On his way home one night, Hugh stopped off at a bar called "Mammy's Shack" on Ventura Blvd. in Sherman Oaks. A small combo was featured between 8 and 12 p.m. Hugh introduced himself as a Texas fiddler and asked for an audition and was hired on the spot. This position lasted for approximately three years, when one day he was informed his job had gone up in smoke--or fire to be more specific.

By this time, Hugh had decided to pursue a musical career. He had heard of "Len Nash and his Country Boys," a popular group in and around Los Angeles. Hugh and Karl went to see Len at his home in Hollywood and were successful in joining the band. Len soon contacted Hal Nichols, owner of the Nichols Warner Radio Station, KFOX in Long Beach, suggesting a remote broadcast from a dance



SONS OF THE PIONEERS

Exclusive RCA Victor
Recording Artists

Left to right standing: Pat Brady, Bob Nolan, Karl Farr

Left to right seated: Hugh Farr(with fiddle), Tim Spencer, Lloyd Perryman (with guitar)

hall located at 32 Louise in north Long Beach. This was soon arranged and a successful program began as "Len Nash and his Country Boys Barn Dance." This group had 15 members and included horns. The show, lasting from approximately 1929 to 1933, while popular with the radio listeners, was less popular with the neighbors. They succeeded in closing the hall.

The Barn Dance moved to the present Town Hall location in Anaheim. The new location did not prove successful, for one reason or another, and the show was dropped not long after the move. While with Len Nash, Hugh appeared on several recordings, one being a favorite of his, "Kelly Waltz."

In addition to appearing with Nash, Hugh and Karl had also been working as staff musicians on KFOX. Karl remained when Hugh left in March, 1933. This was shortly after the Long Beach earthquake. Hugh remembers the quake quite clearly, recalling the buildings going one direction and the ground the other.

Before long, Hugh joined "Sheriff Loyal Underwood and the Hollywood Range Riders." With the group at this time were Cactus Mac and Glen Strange (now featured as "Sam" on the T.V. program "Gunsmoke"). Underwood rented a bus for a three-month tour of the Southwest but expenses far exceeded the incoming revenue, and while in Texas the tour was abandoned.

Returning again to Los Angeles, Hugh joined "Jack Le Fevre and the Texas Outlaws," then appearing on KFWB in Hollywood. It was while he was with the "Outlaws" that Hugh made the acquaintances of three young musicians, calling themselves the "Pioneer Trio," who also appeared for a short time with the "Outlaws." The trio was Bob Nolan, Tim Spencer and Leonard Slye (Roy Rogers).

When this trio returned to work staff at KFWB in late 1933, Hugh was asked to join them. A few months later, they changed the name of the group to "The Sons of the Pioneers," and soon added Hugh's brother Karl.

Tim Spencer, the spokesman for the "Pioneers" asked for, and was given a fifteen minute time slot with no commercial interruption. He felt this would allow the group to be presented at their best. They would start the program and modulate from one song to another without stopping. The program was an instant success, bringing the "Sons of the Pioneers" wide attention.

While with the Pioneers, the Farr Brothers composed and recorded several instrumental tunes, under their own names, among which were: "Farr Brothers Stomp," "Farr-Away Blues," "South In My Soul," and "Texas Skiparoo."

Unquestionably, the Farr Brothers made a most important contribution to the Pioneer sound. Hugh's soft, fill-in fiddle and bass voice and the fine guitar work of Karl complemented the impressive voices of the group. Hugh remained with the "Sons of the Pioneers" until early 1960, leaving to form his own group, five musicians in addition to Hugh. Calling themselves the "Sons of the Pioneers," they remained intact for only a short period, playing two or three engagements. Shortly after the breaking up of the new group, Hugh went on a road trip with the Jimmy Wakely show. While playing at the New Mexico State Fair, Hugh received word that brother Karl had died of a heart attack while playing opening night at the State Fair in West Springfield, Mass. Hugh remained with the Wakely show for about a month.

Leaving Wakely, Hugh joined Pat Patterson, Kenny Baker and Jimmy Weidner in forming the "Country Gentlemen." The group was very well received and in the latter stages, worked with Rex Allen at various state fairs and rodeos. The group accompanied the first rodeo ever to play in Hawaii. Due to the illness of two of the "Country Gentlemen," the group was forced to disband. As a group, they made one album, "Songs of the Pioneers," which included several of the "Pioneer" standards. In addition, they made a number of radio transcriptions.

Several months later, Hugh reactivated another group which he called "The Sons of the Pioneers," making an appearance at the Topaz Lodge in Nevada. Later, Hugh appeared with several different groups, playing the circuit of all the usual country night spots.

It is indeed a treat for a lover of country fiddlin' to listen to Hugh perform. He is considered by many knowledgeable people to be one of the greatest natural fiddlers ever. It has been related that during a Walter Winchell interview, a noted conductor when asked whom he considered to be the greatest natural violinist of the century replied, "It really must be two people, the left hand of Fritz Kreisler and the right hand of that fellow who plays violin with the 'Sons of the Pioneers' --I don't recall his name."



Left to right: Karl Farr, Tim Spencer, Bob Nolan, Roy Rogers, Hugh Farr



PRESENTING THE SHOW
SAMBO SUING LIZA FOR A DIVORCE

J. E. MAINER

- and the -

CRAZY MOUNTAINEERS

ON THIS STAGE IN PERSON

GOOD OLD TIME SINGING, FIDDLING & BANJO PLAYING
 You Have Their Records in Your Home — Now See Them In Person
 2 Hours of Fun For Everyone!

SATURDAY, JULY 14th
Galax Elementary School

Galax, Virginia

Sponsored by MOOSE CLUB

DOORS OPEN AT 7:00 SHOW STARTS AT 8:00
 ADULTS \$1.00 ADMISSION CHILDREN 50c

COMMERCIAL MUSIC GRAPHICS: SEVENTEEN

During 1964 Chris Strachwitz, blues collector and proprietor of Arhoolie Records, issued Volume One of the American Folk Music Occasional. To accompany his warmly written article on "Mainer's Mountaineers," Strachwitz used an undated Locust School show poster: SAMBO SUING LIZA FOR A DIVORCE. This item caught my eye for, along with J. E. Mainer in his characteristic plaid shirt, it included two performers in blackface. Despite my curiosity to know what was presented at Locust School as well as the school's exact location, I did not pursue the matter until Ralph Rinzler recently presented the JEMF with a similar piece he had found posted in a window at Galax, Virginia, 1962. The Galax Elementary School poster, reproduced here, can also be designated a "showbill," "throwaway," or "flier"; it is 9" x 12" in size and originally produced on cheap, fragile newsprint.

Fortunately, Rinzler and I had an opportunity to interview J. E. (Joseph Emmet) Mainer and Floyd Overcash--Sambo--at the University of Chicago Folk Festival, January 30-31, 1971. Here, I shall assume that readers know something about J. E. Mainer, one of hillbilly music's grand old men. Born at Weaverville, North Carolina, near Asheville on July 20, 1898, J. E. followed other mountain boys into the textile industry. With his brother Wade and various fellow cotton millhands, J. E. began to fiddle in square-dance bands around Concord in the 1920's. During 1932 he broke into radio at WBT, Charlotte, working for the Crazy Water Crystal firm. Two years later his long recording career opened with the release of "Maple on the Hill"/"Take Me in the Lifeboat" (Bluebird 6065). In the past four years much of J. E.'s fine repertoire has been made available on Rural Rhythm label long playing discs.

Needless to say, it is a feature of entertainment in folk society that most of it goes unreviewed in print. I have never read an account by a witness to any form of drama connected with early country music. Surely such a viewer's report does exist in correspondence, diaries, and local newspapers. Obviously, the discovery and reprinting of this kind of an ephemeral "review" would be a great service alike to fans and students of rural music. My commentary for this graphics item then is drawn from the memories of Mainer and Overcash in 1971, rather than from Galax audience reactions of 1962.

Some thirty or more years ago J. E. "wrote" a comic show or skit for the members of his stringband in which parts were provided for five musicians (fiddle, banjo, guitar, mandolin, bass). Although the skit's poster title centered on divorce, J. E.'s title from memory in 1971 was: SAMBO AND LIZA--WHAT HAPPENED ON WASHDAY. The skit (half-hour) followed a regular musical program (about two hours) of breakdowns and ballads. Its opening was signaled when two musicians slipped offstage to "blacken up." The three remaining covered with music until Liza, in appropriate skirt and bonnet, entered. A short script might read:

Liza washes clothes, sweeps floor, and grumbles about her lazy rascal. Sambo sings and cavorts offstage. Liza greets his entrance with a paddle-board. They clown and carry on. J. E. (The Man) appears to offer Sambo a job--slop hogs, feed cows, water mules--at \$1.00 per day. Sambo bargains to \$1.50. The deal is

set and J. E. shows Sambo a pallet on the floor. Sambo sleeps (loud snoring). A ghost in sheets enters the house, circles the pallet three times, and moans "Ah wants ma bed." Sambo, awake and trembling, summons J. E. who, in turn, persuades Sambo that he is only dreaming. Sambo states that he is quitting, but instead he is raised to \$1.75. He agrees to stay and returns to sleep. The ghost reappears, circles the floor three times, and Sambo, in terror, flees the haunted house. Musicians return to end the evening with lively fiddle pieces and gospel songs.

Ralph Rinzler and I sensed that this skit had deep roots in minstrel, circus, or tent show tradition and asked J. E. about its composition. He indicated that he wrote it himself and taught it to the many members of his band who performed it between 1935 and 1965 (approximate dates). J. E. was quite specific in stating that he had no conscious model for the skit, but he did liken it to a vaudeville act. Floyd Overcash also asserted that he had not seen any other country band present such a show.

The five performers depicted in the Galax poster photograph are l. to r.: Johnny Cook (mandolin player), Floyd Overcash (bass), J. E. (fiddle), Glenn Mainer (banjo), Jim Dillon (guitar). Glenn Mainer (J. E.'s son) played both Liza and the ghost. Not having seen the skit, I am at a loss to comment on the roles of Cook and Dillon, except to note that the latter played the Sheriff--presumably he presided at the "Country Court" divorce. (J. E. never did clear up to my satisfaction the divorce details.)

The poster photo itself was taken in the mid-1950's at J. E.'s shop-barn, behind his Concord home. When J. E. was playing on the road he would "date ahead of time." This advance booking gave him a chance to have his Concord printer prepare localized posters in packages of 500 each. These advertisements were, of course, mailed or delivered ahead of show dates for posting and hand billing. Today, it would be interesting to know how the skit was advertised in the 1930's and 1940's before this particular photo was taken. I shall be indebted to any reader who writes that he has an "early" poster, if indeed one was printed. Also, it would be good to hear from someone who actually saw the show performed.

In reponse to my query on when and why the group gave up the skit (about 1965), J. E. stated that since "this law's come up" (civil rights legislation) "the boys don't think it'll work." We have here a recognition that social norms, urban and national, do impinge upon rural folkways. J. E. abandoned the skit at a given moment in history without, I feel, reflecting deeply on the complex problem of black stereotypes in white country music. That it was time about 1965 to end the show did not convey to J. E. that it was or had been a "bad" presentation. Both J. E. and Floyd Overcash mentioned that in their wide travels through the southeastern states they did perform from time to time for colored audiences or for mixed audiences (colored in balconies), and that these viewers enjoyed the evening's fare.

This Graphics Series can only illustrate a few of the many faces of country music, and focus attention on problem areas which demand full attention. Surely in the 1970's we are ready to discuss the Afro-American

minstrel show as it lingered for more than a century in white rural drama and country music. In the New York Times (March 7, 1971) Jazz performer and critic Archie Shepp commented sharply on new minstrel men in whiteface, such as the Beatles, robbing the blacks of their cultural heritage. The provocative definition of the minstrel show used by Shepp is helpful in framing the Mainer poster depicted here.

Shepp asserted that "early minstrel caricatures were drawn verbatim from the folk culture of 'slaves,'" and, further, that the show itself was "an elaborate white psychological fantasy, [employing] exotic rhythms and language . ." It is my belief that, less than ten years ago, J. E. Mainer was still presenting to rural folk audiences a skit based on the folklore of slavery. Ironically, he gave up this form at the precise time when popular culture superstars were able to use (and be used by) the giant music-entertainment medium to reach uncounted millions of Americans with "hip" rock forms of Sambo and Liza.

--Labor Studies Center
Washington, D. C.

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FROM THE ARCHIVES

Under the heading From the Archives the JEMFQ has reproduced, from time to time, articles from the popular and trade publications of the 1920's and '30's dealing with the rising popularity of the then-new phenomenon of hillbilly music. Generally, such writings have perceived hillbilly music as a southern mountain product, an offshoot of an Anglo-American folk tradition. The article printed on the following page is of interest because of the somewhat different perspective of the anonymous editorial writer. He sees hillbilly music (which, at the date of his writing, meant for the most part recordings by Vernon Dalhart) as a pop music phenomenon that signifies a demand for a retreat from the sophisticated, highly orchestrated jazzy arrangements of the 1920's. This opinion makes good sense when one recalls that the turn-of-the-century era of the sentimental ballad was supplanted, in the 1910's, by the age of the dance bands. The country as a whole was ready for a return to ballad songs in the 1920's--quite apart from the fact that the story songs had never fallen out of favor in the southern mountains. According to this theory, hillbilly music was a regional product, but one that fulfilled a national need. (For an extended discussion of this point of view, see Norm Cohen's "Tin Pan Alley's Contribution to Folk Music," Western Folklore 29:1 [January 1970], 9.)

The article under discussion was originally published in The Talking Machine World (December 15, 1925), p. 177. We would be grateful if readers know of other items expressing similar viewpoints in the 1920's.

What the Popularity of Hill-Billy Songs Means in Retail Profit Possibilities

The Widespread Vogue of the Funereal Type of Songs Is Attested by Publishers and Record Manufacturers—Is It of Significance as Indication of Public Taste?

The advent or revival or whatever you choose to call it of what are described as the "hill-billy" songs signifies more than the mere vogue of such publications. The "Death of Floyd Collins," "Wreck of the Shenandoah," "At My Mother's Grave," and other such songs which have had fairly widespread popularity may mark the initial move in the passing of jazz. Whether or not the popularity of such works continues, it is questionable that music lovers will accept the situation as an improvement. This, however, and other indications show a grasping out on the part of music purchasers for something besides the generally over-arranged jazz offerings.

It must be remembered that these weird funereal musical offerings have been preceded by several months by other offerings, the outstanding feature of which was that they were in most simplified song form. In fact, some of the outstanding record sellers to-day and for the past few months have been solo numbers with minor accompaniment. All of this undoubtedly shows the earmarks of a new phase of the popular music and record business. It would seemingly demonstrate that the public is returning to songs. The first love, of course, is songs of the ballad order because they are the most impressive, have the widest appeal and sale. We may expect other types of songs to follow closely. Probably we have had an over-production of songs of the fox-trot order and in self-defense the public has revolted and turned to that which was a most radical change, the sob songs of several generations ago, brought up to date and made into a pathetic song on some current topical event or catastrophe. Psychologically this can be answered, it being well known that when groups revolt they go to extremes.

The fact that the public or a fair portion of it has decided on a funeral dirge type of offering should not be taken as an atavistic tendency. It is rather a desire for something different. This desire can be taken advantage of by both the popular publisher and record maker, and songs of good ballad order, love songs and other numbers particularly lending themselves to solo voices with a minimum of arrangement should meet the situation and bring on a period of prosperity that would be far larger than the results obtained by merely catering to what

may be a limited vogue for songs of pathos.

Probably one of the best points for the publisher and record maker to remember in the present trend of public taste is the fact that at least for some period the sales of dance music will not markedly depreciate. It will probably be many months before any real indentation will be made in the sales of such works. The demands for songs are to a great extent added sales.

As far as dance music is concerned there is hardly a likelihood that any considerable change will be made in the demand for dance. The situation may indicate, however, that we need a new type of dance or a new type of dance music. Something in more simplified form and one holding continuously to the melody of the piece without diverting to super accompaniments.

The modern dance orchestra despite its many weaknesses, none of which is eradicable, has performed a very big work in disseminating music to the great multitudes. Not only that, but it has been the means of acting as an incentive to hundreds of thousands of the younger generation who have taken up musical instruments of every class from the lowly ukulele to our almost as popular saxophone. None would wish to see a trend in musical taste that would in any measure kill off this power that is influencing, musically, so many of the younger generation.

We would probably gladly, however, look forward to greater development of a little more simplification in our popular renditions. We would like to know the melodies that are being played and what they are all about rather than be led up to an approaching melody and abruptly be diverted to a semi-solo effect in obbligate form.

At any rate, as far as popular publishers are concerned, the situation is quite pleasing because it does show that the great American public is returning to songs and after all "the song is the thing."

JOHNNY CASH DISCOGRAPHY SUPPLEMENT

PART I

by John Smith

(Editor's note: In October 1969 the JEMF published John Smith's compilation, Johnny Cash Discography and Recording History as #2 in the Special Series of JEMF publications. With the following material, we begin an update of the Cash discography covering the years 1969-70. The first part of the supplement covers the Sun recordings. A later installment will cover Columbia recordings.)

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Author's Acknowledgement

To list all the people who helped with the following material would be impossible in the space available. However, I would like to thank Miss Carroll Lynn of the Sam Phillips Recordings Studios in Memphis, Tennessee and the office staff of Sun International Corporation in Nashville for material from their files concerning the original and "new" Sun releases; also Bill Fitzgerald and Judy Laird of the Nashville Columbia office for their continued assistance. Finally my thanks go to John and June for their kind words concerning the discography.

I. SUN RECORD LABEL

During summer 1970 I had the opportunity to compile a complete discography on the original Sun Record Company of Memphis with an additional listing of the more recent Sun International Corporation of Nashville. At that time it was found Sun had actually retained four previously un-released masters of Cash plus at least two different takes of two previously released cuts. The un-released masters were "You're My Baby," "I Couldn't Keep from Crying," "Fools Hall of Fame," and "Cold, Cold Heart." These were purchased by Shelby Singleton along with the entire Sun master works in 1969 and released on two albums (see Section II below).

As previously noted Sun released twenty singles by Cash from June 1955 to May 1964. However, information from the Sun files shows a disc with a release number of 383 and master numbers of U-487 and U-488 by Cash that was never issued. Although no titles are listed there is the possibility these masters were two of the un-released cuts. It was also found that in addition to the six extended-play albums issued by Sun there was one not released. This EP had initially been assigned as EPA-113 but was not the same 113 as finally released. The unissued extended-play was made up as:

EP-36	Ballad of a Teenage Queen; There You Go
EP-37	I Walk the Line; Don't Make Me Go

In October 1961 Sun released the LP album Now Here's Johnny Cash (SLP-1255). Information from the files show this album was originally made up as:

Side 1

Oh, Lonesome Me
 So Doggone Lonesome
 Don't Make Me Go
 Story of a Broken Heart
 Folsom Prison Blues
 Cry, Cry, Cry

Side 2

Home of the Blues
 Goodbye Little Darling
 Life Goes On
 Port of Lonesly Hearts
 I Heard That Lonesome Whistle
 Down the Street to 301

"Born to Lose" and "You're My Baby" were considered for this album but changed at the last minute in favor of "Sugartime" and "My Treasure." (See JEMF Special Series, #2 for the released contents of SLP-1255.)

In September 1970 an eastern music company started releasing copies of the seven original Sun albums of Cash but this time in stereo and at "budget" prices. They carried the same jacket covers, liner notes and numbering as before. However, in comparing disc labels it was noted that the stereo releases, in most cases, lacked author and publisher credits and playing time. There was no side numbering on the label of the stereo releases such as Su-119, Su-120, etc., but scratched into the disc itself was a two-digit number followed by a 1 or 2 depending on the side. This numbering was actually the last two numbers of the album release designation. For example, SLP-1220 would have "20-1" or "20-2" scratched on the disc for the respective sides while SLP-1235 would have "35-1" or "35-2", etc.

Johnny Cash had twenty singles, six EP and seven LP albums released on the original label. However, with this additional information from Sun files it is now certain that he cut sixty masters during his Sun contract. The re-takes used later by Sun International could just be over-dubs from the original masters.

II. SUN INTERNATIONAL CORPORATION

In June 1969 the Shelby Singleton Corporation bought the entire Sun catalog from Sam Phillips and started re-issuing the old masters. These have been released in four different categories: the singles in the Golden Treasure Series and Sun "1100" Series, and the albums under the Sun International and Share labels. This latter label is a "budget" line subsidiary of the Shelby Singleton Corporation. All master numbers used will be the new Sun International designation (followed in parentheses by the old Sun masters, where known).

With the exception of "Always Alone," Sun International has released all of the sixty masters Cash originally cut for Sun in Memphis. Section A gives individual titles and the albums they appear on. Section B lists album numbers and album titles, both Sun International and Share.

In Section A the following abbreviations are used:

SUN X or SUN XX	--	Golden Treasure Series
SI-XXXX	--	"1100" Series
SUN-XXX	--	Sun International albums
SH-XXXX	--	Share albums

A. INDIVIDUAL TITLES

<u>Original Sun Master</u>	<u>Master Number</u>	<u>Title</u>	<u>Release Numbers</u>
U-506	7-1	Belshazah	SUN 58, SUN-105, SH-5002, SUN-119
U-472	7-2	Born to Lose	SUN 54, SH-5003, SUN-122
	7-3	New Mexico	SUN-105
U-358	7-4	I Forgot to Remember to Forget	SUN 37, SUN-122
	7-5	Two Timin' Woman	SUN-105, SH-5000, SH-5002
U-404	7-6	Story of a Broken Heart	SUN 43, SUN-122
	7-7	Always Alone	
	7-8	Country Boy	SUN-105, SH-5000
	7-9	Goodnight Irene (1)	SH-5003, SUN-119, SUN-122
U-505	7-10	Wide Open Road (1)	SUN 58, SUN-104, SH-5002
U-350	7-11	Thanks a Lot	SUN 35, SUN-101, SUN-2-118, SH-5000
U-330	7-12	I Just Thought You'd Like to Know	SUN 32, SUN-101, SUN-2-118, SUN-122
U-378	7-13	You Tell Me	SUN 40, SUN-122
U-331	7-14	Just About Time	SUN 32, SUN-101, SH-5001, SUN-2-118
U-359	7-15	Katy Too	SUN 37
U-351	7-16	Luther's Boogie	SUN 35, SUN-101, SUN-105, SH-5000, SUN-2-118
	7-17	You Win Again	SUN-105
	7-18	Hey Good Lookin'	SUN-115
	7-19	I Could Never Be Ashamed of You	SUN-115
U-190	7-20	Get Rhythm	SI-1103, SUN 7, SUN-100, SUN-105, SH-5000, SH-5003, SUN-2-118
U-445	7-21	Sugartime	SUN 49, SUN-105, SH-5003
U-405	7-22	Down the Street to 301	SUN 43, SUN-104, SH-5001
U-428	7-23	Life Goes On	SUN 47, SUN-104, SH-5001
U-412	7-24	Port of Lonely Hearts	SUN 45, SUN-104, SH-5002
U-151	7-25	Cry, Cry, Cry	SUN 1, SUN-100, SUN-106, SUN-2-118, SH-5001
U-446	7-26	My Treasure	SUN 49, SUN-122

(1) Both masters 7-9 and 7-10 are different cuts from what first appeared on the original Sun material. The prime difference is in the musical arrangements.

<u>Original Sun Master</u>	<u>Master Number</u>	<u>Title</u>	<u>Release Numbers</u>
U-427	7-27	Oh Lonesome Me	SUN 47, SUN-105
U-317	7-28	You're the Nearest Thing to Heaven	SUN 30, SUN-101, SUN-115, SUN-2-118
U-268	7-29	Home of the Blues	SUN 20, SUN-100, SH-5002, SH-5003, SUN-2-118
	7-30	I Can't Help It	SUN-115
U-245	7-34	Next in Line	SI-1111, SUN 17, SUN-100, SUN-115, SUN-2-118
U-269	7-35	Give My Love to Rose	SUN 20, SUN-101, SUN-115, SH-5001, SUN-2-118
U-172	7-36	Folsom Prison Blues	SUN 3, SUN-100, SUN-106, SH-5001, SUN-2-118
	7-37	I Couldn't Keep from Crying(1)	SUN-115
U-387	7-38	I Love You Because	SUN 41, SUN-115
U-191	7-39	I Walk the Line	SUN 7, SUN-100, SUN-106, SH-5000, SUN-2-118, SUN-120
	7-40	You're My Baby	SUN-122
U-284	7-41	Ballad of a Teenage Queen	SUN 22, SUN-101, SUN-106, SH-5003, SUN-2-118
U-226	7-42	There You Go	SUN 13, SUN-100, SUN-106, SUN-2-118, SH-5001
U-244	7-43	Don't Make Me Go	SUN 17, SUN-100, SH-5001, SUN-2-118
U-304	7-44	Guess Things Happen That Way	SUN 27, SUN-101, SUN-106, SH-5003, SUN-2-118
U-222	7-45	Train of Love	SUN 13, SUN-100, SUN-104, SH-5002, SUN-2-118
U-316	7-46	The Ways of a Woman in Love	SUN 30, SUN-101, SUN-115, SH-5000, SH-5001, SUN-2-118
U-285	7-47	Big River	SUN 22, SUN-101, SUN-104, SUN-106, SH-5000, SH-5003, SUN-2-118, SI-1121
U-386	7-48	Straight A's in Love	SUN 41, SUN-122

(1) This is another of the previously unreleased Sun masters. Cash also recorded this song for Columbia in August 1958 but to date it has not been released. The above Sun International album is the first for the original Sun master.

<u>Original Sun Master</u>	<u>Master Number</u>	<u>Title</u>	<u>Release Numbers</u>
U-305	7-49	Come In Stranger	SUN 27, SUN-101, SUN-106, SUN-115, SH-5000, SUN-2-118, SI-1121
U-385	7-50	Mean Eyed Cat	SUN 45, SUN-105, SH-5001
	7-51	If the Good Lord's Willing	SUN-119
	7-52	Remember Me	SUN-119
U-173	7-53	So Doggone Lonesome	SUN 3, SUN-100, SH-5000, SUN-2-118
	7-54	I Was There When It Happened	SUN-119
	7-55	Doin' My Time	SUN-105
U-471	7-56	Blue Train	SUN 54, SUN-104, SH-5002
U-379	7-57	Goodbye Little Darling	SUN 40, SUN-115, SH-5003
	7-58	I Heard That Lonesome Whistle	SUN-104
	7-59	Rock Island Line	SI-1111, SUN-104, SUN-106, SH-5002
U-150	7-60	Hey Porter	SI-1111, SUN-104, SUN-106, SH-5002 SH-5003, SUN-2-118
	7-61	The Wreck of the Old '97	SUN-104, SUN-106 SH-5002
	7-141	Fools Hall of Fame(1)	SUN-122
	7-1452	Cold, Cold Heart	SUN-122

B. ALBUM TITLES

Sun International

SUN-100	Original Golden Hits, Volume I
SUN-101	Original Golden Hits, Volume II
SUN-104	Story Songs of the Trains and Rivers
SUN-105	Get Rhythm
SUN-106	Showtime (This album has been entirely over-dubbed by Sun International to give it a "live audience" effect.)
SUN-115	The Singing Story Teller
SUN-2-118	Johnny Cash/The Legend (This is a two-record set made up of SUN-100 and SUN-101 and containing a twelve-page booklet of photographs of Cash.)
SUN-119	Sunday Down South (One side of this album is Cash, the other Jerry Lee Lewis.)
SUN-120	Memphis Country (This is a variety album containing I Walk the Line.)
SUN-122	The Rough Cut King of Country Music

(1) This is another of the previously unreleased Sun masters. Cash also recorded this song for Columbia in August 1958 but to date it has not been released. The above Sun International album is the first for the original Sun master.

Share

SH-5000 Johnny Cash Sings I Walk the Line
 SH-5001 Johnny Cash Sings Folsom Prison Blues
 SH-5002 The Blue Train
 SH-5003 Johnny Cash Sings the Greatest Hits

C. SPECIAL RELEASES USING SUN MASTERS

Since the Shelby Singleton Corporation acquired the Sun masters, several special album releases have appeared although not entirely coherent with the Sun International label. The first of these was a "special" offer through the Capitol Record Club of a double-album set entirely of Cash material. Capitol was the record club outlet for the original Sun albums and continues to be for the Sun International releases.

The Greatness of Johnny Cash 93213

<u>Side 1</u>	Record 1	<u>Side 2</u>
I Walk the Line		Cold, Cold Heart
Fools Hall of Fame		Wreck of the Old '97
Hey Good Lookin'		Get Rhythm
Folsom Prison Blues		Belshazah
The Ways of a Woman in Love		Ballad of a Teenage Queen

<u>Side 3</u>	Record 2	<u>Side 4</u>
You're My Baby		You Tell Me
Hey Porter		Oh, Lonesome Me
Mean Eyed Cate		Give My Love to Rose
I Love You Because		I Can't Help It
Big River		Rock Island Line

Another major release on a non-Sun International label appeared in 1970 as a five-record set through the famous Longines Symphonette Society series. In addition a sixth disc, packaged separately, was given as a bonus for purchasing the entire set. This complete package is a combination of both Johnny Cash and Jeannie C. Riley. The Cash masters are from Sun International, the Riley masters from Plantation Records--both of which are owned by the Shelby Singleton Corporation. Each disc, including the bonus record, is made up with Cash on one side and Riley on the other. In the following Longines listing only the Cash sides are listed.

Born to Sing LS-205 A&B

Record 1--Side 1: Folsom Prison Blues; I Walk the Line; Ballad of a Teenage Queen; Get Rhythm; Don't Make Me Go.
 Record 2--Side 1: Cry, Cry, Cry; Hey Porter; Wreck of the Old '97; Give My Love to Rose; So Doggone Lonesome
 Record 3--Side 1: Country Boy; Thanks a Lot; You're the Nearest Thing to Heaven; There You Go; Big River
 Record 4--Side 1: The Ways of a Woman in Love; Guess Things Happen That Way; Down the Street to 301; Come In, Stranger; Just About Time

Record 5--Side 1: Train of Love; Luther's Boogie; Next in Line; Wide Open Road; Life Goes On.

Rock Island Line LS-205C

Side 1: Rock Island Line; Home of the Blues; Two Timin' Woman; I Just Thought You'd Like to Know; Mean Eyed Cat

A third album, released by the Syndicate Prouductions Company of Winnipeg, Canada, is a twenty-selection promotional album that has been distributed through at least one midwest television station.

Johnny Cash NC-401

Side 1

Folsom Prison Blues
Cry, Cry, Cry
I Walk the Line
Guess Things Happen That Way
Doin' My Time
Blue Train
Ballad of a Teenage Queen
Sugartime
Wreck of the Old '97
I Could Never Be Ashamed of You

Side 2

Rock Island Line
Hey Porter
Get Rhythm
There You Go
Train of Love
Come In, Stranger
Big River
You're the Nearest Thing to Heaven
Ways of a Woman in Love
I Heard That Lonesome Whistle

The final listing is a special offer from the Bird's Eye Division of General Foods.

Hi, I'm Johnny Cash

Side 1

Folsom Prison Blues
I Walk the Line
Cry, Cry, Cry
Hey Porter
Wreck of the Old '97

Side 2

Rock Island Line
Ballad of a Teenage Queen
Big River
Country Boy
Train of Love

(To be continued)

BIBLIOGRAPHIC NOTES OF INTEREST

"The 5-String Banjo in North Carolina," by C. P. Heaton, in Southern Folklore Quarterly, 35:1 (March 1971), pp. 62-82. After discussing briefly the early history of the banjo and how the fifth string came to be added, Heaton synthesizes the careers and influence of several important North Carolina musicians, including Frank Proffitt, Samantha Bumgarner, Ernest Thompson, Charlie Poole, Dock Walsh, Johnny Whisnant, J. E. Mainer, Earl Scruggs, Snuffy Jenkins, and Clarence H. Greene. North Carolina banjo playing styles are also discussed.

"Woody Guthrie and His Folk Tradition," by Richard A. Reuss, in Journal of American Folklore, 83 (July-Sept. 1970), pp. 273-303. After reviewing the scant attention given Guthrie by previous folklorists, Reuss discusses Guthrie's life and career, with attention to such questions as the folk traditions to which he was early exposed; his conception of himself as performer; factors influencing his own songs and the processes that led to their composition; his involvement with the left wing movement, and his relationship to Alan Lomax, Moe Asch, and others.

"Contemporary Popular Music," by Herbert Goldberg, in Journal of Popular Culture, IV:3 (Winter, 1971), pp. 579-589, comments on the lyrics of several recent pop songs and discusses their sociological and psychological significance.

GENE AUTRY DISCOGRAPHY. By Stan Turner (Mimeographed; available from Don Cleary, 7-28 Lake St., Fair Lawn, N.J. 07410; 38 pp., \$2.00). A discography of Gene Autry recordings, complete from his earliest session in 1929 to 1959. LP release numbers included.

WAYLON JENNINGS: RECORDING HISTORY & DISCOGRAPHY, 1959-1970. By John L. Smith (Mimeographed; available from author at 2019 37th St., Des Moines, Iowa, 50310; 27pp., \$1.00). Part I of this publication is a brief biography and recording history of Jennings. Part II is a complete RCA discography, including recording dates, master and release numbers, and titles for all selections from 1965 through the end of 1970, arranged chronologically by recording date. Part III is a chronological listing by release date, possibly incomplete for the period prior to 1965.

DELTA BLUES SINGER: JAMES "SONNY FORD" THOMAS. A film, made by William Ferris, of a black musician of Leland, Mississippi. Available from Psychological Cinema Register (University of Pennsylvania, 6 Willard Bldg., University Park, Pa., 16802).

BLUES RESEARCH, NO. 3. Edited by Anthony Rotante and Paul Sheatsley (Published by Record Research, 55 Grand Ave., Brooklyn, N.Y., 11205; 20 pp., \$.50). Record Research has announced that the early numbers in the Blues Research series, long out of print, are being reprinted. No. 3 is now available; it includes record numerals for the following post-war blues labels: Aristocrat, Chess, Chief, Rhumboogie, Sultan, Melody Lane, Hytone, Sunbeam, Glo Tone, and Ruby.

The 19th Annual Meeting of the California Folklore Society was held at

California State College at Fullerton on April 16-17, 1971. At a session on Traditional Music and Song, Norm Cohen presented a paper titled "Casey Jones-- at the Crossroads of Two Ballad Traditions;" Scott Hambly gave "Discographic Problems and Perspectives: An In-Progress Report on the Discography of Mac Wiseman;" David Evans read "Fife and Drum Bands in the Rural South;" and Bess Hawes and Barbara La Pan presented jointly a report on their work with Earl Collins, an Ozark fiddler living in the Los Angeles area. The paper by Scott Hambly appears elsewhere in this issue of JEMFQ.

The second four volumes in The Blues Series, edited by Paul Oliver, are now available. The series is published in England by Studio Vista, Ltd., and produced by November Books Ltd. The first four in the series were published in the United States by Stein and Day, but so far there is no indication that they will be publishing any further volumes in the series. All volumes are issued in both paperback (\$1.56) and hardback (\$3.24) editions. New volumes are: DEEP SOUTH PIANO by Karl Gert zur Heide, a biography of Little Brother Montgomery, supplemented by a who's who of musicians who played with him, a discography of recordings prior to 1942, and lyric transcriptions to two dozen of his recorded songs; BLUES FROM THE DELTA, by William Ferris, Jr., a broad study of Mississippi blues, touching on such questions as the origin and development of the blues, blues composition, and blues repertoires for black and for white audiences; CHARLEY PATTON by John Fahey, a textual and musicological examination of one of the most influential blues musicians (based on Fahey's M.A. thesis), includes transcriptions (words and music) of all of Patton's recordings that have been recovered; MEMPHIS BLUES by Bengt Olsson, a study of the history of the singers and musicians of Memphis, from the oldest men to record (Jim Jackson, Frank Stokes, etc.) through the Memphis jug band musicians to men who recorded in the 1950's (Willie Nix, Harmonica Frank, etc.), with discographic data and transcriptions of lyrics of 16 recordings. All volumes in the series are lavishly illustrated with line cuts and half-tones. Most of these will be reviewed in future issues of JEMFQ.

The University of Illinois Press has announced a new series of publications, "Music in American Life," scheduled to be released beginning in the Fall of 1971. Among the forthcoming titles are: ONLY A MINER: STUDIES IN RECORDED COAL-MINING SONGS, by Archie Green (JEMFQ #21, p. 40, gave an abstract of the doctoral dissertation on which the book is based); GREAT DAY COMING: FOLK MUSIC AND THE AMERICAN LEFT, by Ron Denisoff; THE HELL-BOUND TRAIN: A COWBOY SONGBOOK, by Glenn Ohrlin; AWFUL MOANIN' BLUES: JAZZ AND RACE RECORDS, 1920-1932, by Ronald Foreman; and THE ROOTS OF JAZZ: THE NEGRO AND MUSIC IN NEW ORLEANS, 1791-1900, by Henry A. Kmen.

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WORKS IN PROGRESS

E. S. "Stan" Turner is attempting to compile record numericals for the Homestead label, the Broadway 4000 series, the Paramount 33000 series, the QRS 9000 series, and the Crown label. He would welcome any date from readers. (Write to P. O. Box 2771, San Diego, California, 92112.)

ROMEO 5000 SERIES NUMERICAL (PART 5)

Ro	Pe	Master	Artist	Title
5361	0289	13562	BESSIE JACKSON	Forty-two hundred blues
"	"	13563	"	Walkin' blues
5362	0290	14056	CURLEY WEAVER	City cell blues
"	"	14055	"	Black woman
5363	0291	13551	WALTER ROLAND	Red cross blues No. 2
"	"	13560	SONNY SCOTT AND WALTER ROLAND	No good biddie
5364	13024	15457	FRANK LUTHER TRIO	Crime does not pay
"	"	15458	"	Outlaw John Dillinger
5365	13026	10940	GENE AUTRY	Rheumatism blues
"	"	10984	"	Birmingham daddy
5366	13027	13670	CARLISLE BROTHERS	Looking for tomorrow
"	"	13688	CLIFF CARLISLE	Sunshine and daisies
5367	13028	CP 1012	THE WESTERNERS	Carry me back to the lone prairie
"	"	CP 1015	"	Out on the range
5368	13029	CP 1010	RAMBLING RED FOLEY	Just one little kiss
"	"	CP 1009	"	Seven long years
5369	0292	14898	JOSHUA WHITE	Four and twenty elder
"	"	14377	"	Death's coming back after you
5370	0293	15479	WALTER ROLAND	C. W. A. blues
"	"	15493	"	Collection man blues
5371	13031	15559	LAKE HOWARD	Get your head in here
"	"	15558	"	New Chattanooga mama
5372	13032	15553	CAULEY FAMILY	Lumberton wreck
"	"	15554	"	New River train
5373	13033	15527	CAULEY FAMILY	Duplin County blues
"	"	15562	"	Seaboard waltz
5374	0294	15598	PINEWOOD TOM With His BLUE	Mean mistreater mama
"	"	15600	HOUNDS (Josh White)	She's alright with me
5375	0295	15508	BESSIE JACKSON	Down in boogie alley
"	"	15506	"	Sweet man, sweet man
5376	13045	15639	CALLAHAN BROTHERS	New Birmingham jail No. 3
"	"	15674	"	Little poplar log house on the hill
5377	13046	15781	MARTIN AND ROBERTS	Sweet Florine
"	"	15782	"	Crawdad song
5378	0296	15530	BUDDY MOSS	When hearse roll me from my home
"	"	15547	"	Insane blues
5379	13047	15962	RAY WHITLEY	The Morro castle disaster
"	"	15961	RAY WHITLEY AND ODIS ELDER	Have you written mother lately
5380	13049	15851	BILL COX	Brown ferry blues
"	"	15856	"	Long chain Charlie blues

Ro	Pe	Master	Artist	Title
5381	0297	15681	MITCHELL'S CHRISTIAN SINGERS	Mother where was you
"	"	15685	"	They scandalized my name
5382	0298	15688	MITCHELL'S CHRISTIAN SINGERS	Are you working on the building?
"	"	15679	"	Traveling shoes
5383	13064	15960	ODIS ELDER	Silvery Prairie moon
"	"	15958	"	Little hill billy heart throb
5384	13065	CP 1072	GENE AUTRY AND JIMMY LONG	Memories of that silver haired
"	"	15259	"	daddy of mine
"	"	"	"	When the moon shines on the
"	"	"	"	Mississippi valley
5385	13066	15798	CLIFF CARLISIE	Chicken roost blues
"	"	15827	"	Hen pecked man
5386	13067	15853	BILL COX	The gangster's yodel
"	"	15869	"	My gamblin' days
5387	13068	15826	CARLISIE BROTHERS	Jesus my all
"	"	15825	"	Will you meet me just inside
5388	0299	15502	PINEWOOD TOM (Josh White)	Friendless city blues
"	"	15499	"	I believe I'll make a change
5389	13070	15957	ODIS ELDER	Rain
"	"	15959	"	I'm lonesome for you Caroline
5390	13071	15638	CALLAHAN FAMILY	I'm alone because I love you
"	"	15637	"	Mother, pal and sweetheart
5391	13072	16041	GENE AND GLENN (Jake and Lena)	When it's night time in Nevada
"	"	16090	"	When the sun goes down
5392	13073	15747	FIDDLING DOC ROBERTS TRIO	Blue grass rag
"	"	15749	"	Coal tippie blues
5393	13074	15661	CALLAHAN FAMILY	If I could only hear my mother
"	"	15662	"	pray again
"	"	"	"	Lord I'm coming home
5394	13075	16044	GENE AND GLENN (Jake and Lena)	When we drive up that golden
"	"	16092	"	street
"	"	"	"	Tune Jesus into your heart
5395	0300	15486	BESSIE JACKSON	Boogan ways blues
"	"	15496	"	Drinking blues
5396	0301	14606	TALLAHASSEE TIGHT	Lonesome and worried blues
"	"	14634	"	Ramblin' mind blues
5397	13079	16279	RAY WHITLEY	Pretty Boy Floyd
"	"	16040	RAY WHITLEY AND ODIS ELDER	Singing a song in Sing Sing
5398	13083	14701	FRANK LUTHER TRIO	The last of the 21 year prisoner
"	"	15417	"	The old family doctor
5399	13084	16053	FLEMING AND TOWNSEND	I'll get along
"	"	16018	"	She's just that kind
5400	13085	15988	RAY WHITLEY AND ODIS ELDER	Old wishing well
"	"	15987	"	Sittin' on the old settee

Ro	Pe	Master	Artist	Title
5401	13086	16093	GENE AND GLENN(Jake and Lena)	In my heart there rings a melody
"	"	16042	"	When Jesus beckons me home
5402	0302	15568	BUDDY MOSS	Misery man blues
"	"	15550	"	O Lordy mama
5403	0303	15597	PINEWOOD TOM AND BLUE HOUNDS	Gone mother blues
"	"	15599	"	Evil man blues
5404	13088	16137	CARSON ROBISON AND BUCKAROOS	Goin' to the barn dance tonight
"	"	16138	"	Hot time in New Orleans tonight
5405	13089	15786	MARTIN AND ROBERTS	Budded roses
"	"	15780	"	Little shack around the corner
5406	13090	15864	BILL COX	Hard luck blues
"	"	13848	"	N. R. A. blues
5407	13091	15560	WALTER ROLAND (Lake Howard)	Don't let your deal go down
"	"	15523	"	Lover's farewell
5408	0304	15520	WALTER ROLAND	Big mama
"	"	15521	"	Every morning blues
5409	0305	15683	MITCHELL'S CHRISTIAN SINGERS	Lean your head out the window
"	"	15675	"	When a man feels discouraged
5410	0306	14095	REV. A. W. NIX AND CONG.	The white flyer to heaven-Part 1
"	"	14089	"	-Part 2
5411	13094	CP 1071	GENE AUTRY	The roundup in Cheyenne
"	"	15266	GENE AUTRY AND JIMMY LONG	My shy little blue bonnet girl
5412	13095	C 776	JIMMIE AND EDDIE DEAN	My last moving day
"	"	C 834	"	When I move to that new range
5413	0307	15549	BUDDY MOSS	Stinging bull nettle
"	"	15592	"	Love me baby, love me
5414	13098	15672	CALLAHAN BROTHERS	Mama why treat me that way?
"	"	15667	HOMER CALLAHAN	My good gal has thrown me down
5415	13099	C 845	GOEBEL REEVES (Texas Drifter)	The big rock candy mountain
"	"	C 856	"	The cowboy's dizzy sweetheart
5416	13100	C 770	PIE PLANT PETE (Claude Moye)	Stay on the farm
"	"	C 772	"	Don't try it, it can't be done
5417	13101	C 766	PIE PLANT PETE (Claude Moye)	Somewhere somebody's waiting
"	"	C 767	"	for you
"	"	C 767	"	She lived down by the firehouse
5418	13102	C 839	HOOSIER HOT SHOTS	Four thousand years ago
"	"	C 829	"	Whistlin' Joe from Kokomo
5419	0308	15507	BESSIE JACKSON	Reckless woman
"	"	15505	"	Tired as I can be
5420	0309	C 719	BIG BILL (Broonzy)	Serve it to me right
"	"	C 704	"	Hard headed woman

Ro	Pe	Master	Artist	Title
5421	13104	15855	BILL COX	Rollin' pin woman
"	"	15867	"	Star boarder blues
5422	13105	15787	JAMES ROBERTS	String bean mama
"	"	15744	"	Down and out blues
5423	13106	15347	BRITT AND FORD	Free wheelin' hobo
"	"	15345	"	Take me home
5424	13107	16253	CARSON ROBISON AND BUCKAROOS	Big ranch boss
"	"	16252	"	Prairie town
5425	13108	C 811	THE WESTERNERS (Massey Fam.)	Honeysuckle schottische
"	"	C 842	"	Varsovienna
5426	0310	15570	BUDDY MOSS	Evil hearted woman
"	"	15552	"	Some lonesome day
5427	0311	14376	JOSHUA WHITE	My father is a husband man
"	"	14308	"	This heart of mine
5428	13109	19405	LOUISE MASSEY (Acc. by West.)	Nobody to love
"	"	CP 1004	"	When the white azaleas start blooming
5429	13110	15799	CLIFF CARLISLE	Goodbye old pal
"	"	15824	CARLISLE BROTHERS	Valley of peace
5430	13111	14632	RED LOWERY	He's a ramblin' man
"	"	14648	"	Lonesome weary blues
5431	13112	12318	McDONALD QUARTETTE	Living for Jesus
"	"	12300	"	Rocking on the waves
5432	0312	15485	WALTER ROLAND	Dices' blues
"	"	15495	"	Early in the morning No. 2
5433	0313	C 723	BIG BILL (Broonzy)	Prowlin' ground hog
"	"	C 736	"	C-C Rider
5434	13113	16629	GENE AUTRY AND JIMMY LONG	Old Missouri moon
"	"	16582	GENE AUTRY TRIO	Tumbling tumbleweeds
5435	13114	16630	GENE AUTRY AND JIMMY LONG	Texas plains
"	"	16576	GENE AUTRY TRIO	Hold on, little dogies, hold on
5436	13116	16058	FLEMING AND TOWNSEND	Gonna quit drinking when I die
"	"	15996	"	Hey hey pretty mama
5437	13117	C 827	HOOSIER HOT SHOTS	Hoosier stomp
"	"	C 832	"	Oakville twister
5438	0314	16688	LEADBELLY (Hudie Ledbetter)	All out and down
"	"	16685	"	Packin' trunk blues
5439	0315	16691	LEADBELLY (Hudie Ledbetter)	New black snake moan
"	"	16689	"	Four day worry blues
5440	0316	16849	PINEWOOD TOM (Josh White)	Black gal
"	"	16850	Acc. by C. Williams, piano	Milk cow blues

Ro	Pe	Master	Artist	Title
5441	13119	15854	BILL COX	Sweet Kentucky Lou
"	"	15863	"	Down in Dixieland
5442	13120	C 853	JIMMIE AND EDDIE DEAN	End of a bandit's trail
"	"	C 777	"	The soldier's story
5443	13121	15670	CALLAHAN BROTHERS	Would if I could (but I can't)
"	"	14532	"	Corn lickin' rag
5444	13122	C 812	THE WESTERNERS (Massey Fam.)	Roundup time in Heaven
"	"	CP 1008	"	Prayer meetin' time in the hollow
5445	0317	15487	BESSIE JACKSON	My man is boogin' me
"	"	15490	"	Pig iron Sally
5446	13123	16927	BILL COX	Trial of Bruno Richard Hauptmann
"	"	16928	"	Part 1/Part 2
5447	13124	16910	FLOYD CARTER	Finger prints
"	"	16909	"	The Flemington kidnapping trial
5448	13127	16583	GENE AUTRY TRIO	Ole faithful
"	"	16588	GENE AUTRY AND JIMMY LONG	Some day in Wyomin'
5449	13128	15561	LAKE HOWARD	Chewing chewing gum
"	"	15590	"	Love me, darling, love me
5450	0318	16899	PINEWOOD TOM (Josh White)	D. B. A. Blues
"	"	16900	"	New mean mistreater blues
5451	0319	15686	MITCHELL'S CHRISTIAN SING.	Angels will roll the stone away
"	"	15680	"	On my way
5452	13130	15745	ASA MARTIN AND JAMES ROBERTS	Crawling and creeping
"	"	15788	"	Duval county blues
5453	13131	16139	JACK URBAN (The Rovin' miner)	I'm a Pennsylvania bum
"	"	17057	"	Innocent boy
5454	13132	C 849	GOEBEL REEVES (Texas Drifter)	Reckless Tex from Texas
"	"	11	"	Where the Mississippi washes
5455	13133	C 831	HOOISIER HOT SHOTS	Farmer Gray
"	"	C 826	"	Sentimental gentlemen from Georgia
5456	0320	17042	PINEWOOD TOM (Josh White)	Bed springs blues
"	"	17083	"	Sissy man
5457	0321	17076	WALTER ROLAND	Cold blooded murder
"	"	17078	"	Sail on little girl No. 2
5458	13135	15669	HOMER CALLAHAN	Rattlesnake daddy
"	"	15660	CALLAHAN BROTHERS	T. B. blues No. 2
5459	13136	C 771	PIE PLANT PETE (Claude Moya)	Did you ever hear a goldfish sing?
"	"	C 774	"	Oh jailer bring back that key
5460	13137	15784	CLIFF CARLISLE	Dollar is all I crave
"	"	15776	"	Sugar cane mama

Ro	Pe	Master	Artist	Title
5461	0322	17009	WALTER ROLAND	Schoolboy blues
"	"	16987	"	Screw worm
5462	0323	17091	PINEWOOD TOM (Josh White)	Cherry picker
"	"	17092	"	Tweet tweet mama blues
5463	0324	17085	JOSHUA WHITE	I got a home in that rock
"	"	17086	"	Paul and Silas bound in jail
5464	13138	C 833	HOOSIER HOT SHOTS	I'm looking for a girl
"	"	C 828	"	Yes she do--No she don't
5465	13140	16935	BILL COX	Memphis mama blues
"	"	16951	"	You'll never make no lovin' wife
5466	13141	16020	FLEMING AND TOWNSEND	Blue and lonesome
"	"	16052	"	What you gonna do (this year my friend)
5467	0325	15551	BUDDY MOSS	Dough rolling papa
"	"	15569	"	Jinx man blues
5468	0326	15689	MITCHELL'S CHRISTIAN SING.	How about you?
"	"	15677	"	What are they doing in Heaven
5469	0327	15678	MITCHELL'S CHRISTIAN SING.	Here am I
"	"	15687	"	Homey, homey
5470	13144	13116	GENE AUTRY	Don't take me back to the chain gang
"	"	CP 1076	"	Eleven months in Leavenworth
5471	13145	17211	PRAIRIE RAMBLERS	That old home town of mine
"	"	17351	"	Gonna have a feast here tonight
5472	13146	C 808	THE WESTERNERS (Massey Fam.)	My gal on the Rio Grande
"	"	C 789	"	Rancho Grande
5473	0328	17156	PINEWOOD TOM (John White)	Prodigal son
"	"	17084	"	Homeless and hungry blues
5474	0329	17014	BESSIE JACKSON	Skin game blues
"	"	17013	"	Stew meat blues
5475	13147	17234	PRAIRIE RAMBLERS	Do Lord remember me
"	"	17233	"	This world is not my home
5476	13148	17530	PRAIRIE RAMBLERS	Isle of Capri
"	"	17532	"	Put on an old pair of shoes
5477	13150	17378	MAC AND BOB (McFarland and Gardner)	Just a kerosene lamp
"	"	17377	"	Paint a rose on a garden wall
5478	13151	17414	LAKE HOWARD	It's none of your business
"	"	17405	"	I have no one to love me (but the sailor on the deep blue sea)
5479	0330	17044	PINEWOOD TOM (Josh White)	New milk cow blues
"	"	17082	"	New D. B. A. blues
5480	0331	17159	WALTER ROLAND	Penniless blues
"	"	17080	"	Worn out man blues

Ro	Pe	Master	Artist	Title
5481	13152	17471	CARTER FAMILY	He took a white rose from her hair
"	"	17474	"	Your mother still prays (for you Jack)
5482	13153	17503	CARTER FAMILY	The fate of Dewey Lee
"	"	17482	"	East Virginia blues No. 2
5483	13154	17509	CARTER FAMILY	Will you miss me when I'm gone
"	"	17510	"	Broken hearted lover
5484	13155	17472	CARTER FAMILY	Can the circle be unbroken (bye and bye)
"	"	17476	"	Glory to the lamb
5485	13156	17499	CARTER FAMILY	River of Jordan
"	"	17505	"	Sea of Galilee
5486	13158	17231	PRAIRIE RAMBLERS	Just a kerosene lamp
"	"	17531	"	When I grow too old to dream
5487	0332	16984	BESSIE JACKSON	Barbecue Bess
"	"	16972	"	Shave 'em dry
5488	0333	15594	BUDDY MOSS	Shake it all night long
"	"	15588	"	Someday baby (I'll have mine)
5489	13159	10948	GENE AUTRY AND JIMMY LONG	My cross-eyed girl
"	"	16631	GENE AUTRY AND SMILIE BURNETTE	Uncle Noah's Ark
5490	13160	17286	CALLAHAN BROTHERS	Just one little kiss
"	"	17285	"	When a man's lonesome
5491	13161	17629	HANK KEENE AND HIS RADIO DOTS	Farmer's holiday
"	"	17626	"	The little ragamuffin
5492	13162	15743	FIDDLING DOC ROBERTS TRIO	A good man is waiting for you
"	"	15748	"	'Way down South
5493	0334	17043	PINEWOOD TOM (Josh White)	Black man
"	"	17094	"	Gone dry blues
5494	0335	C 718	BIG BILL (Broonzy)	Hobo blues
"	"	C 722	"	I wanta see my baby
----- finis -----				



(From a Romeo catalog, ca. Feb. 1931)

JEMF REPRINT SERIES

The following reprints are available at 50¢ each to Friends of the JEMF; 75¢ to all others.

9. "Hillbilly Records and Tune Transcriptions," by Judith McCulloh. From Western Folklore, Vol. 26 (1967).
10. "Some Child Ballads on Hillbilly Records," by Judith McCulloh. From Folklore and Society: Essays in Honor of Benj. A. Botkin, Hatboro, Pa., Folklore Associates, 1966.
11. "From Sound to Style: The Emergence of Bluegrass," by Neil V. Rosenberg. From Journal of American Folklore, Vol. 80 (1967).
12. "The Technique of Variation in an American Fiddle Tune," by Linda C. Burman. From Ethnomusicology, Vol. 12 (1968).
13. "Great Grandma," by John I. White. From Western Folklore, Vol. 27 (1968). "A Ballad in Search of Its Author," by John I. White. From Western American Literature, Vol. 2 (1967).
14. "Negro Music: Urban Renewal," by John F. Szwed. From Our Living Traditions: An Introduction to American Folklore, 1968.
15. "Railroad Folksongs on Record--A Survey," by Norman Cohen. From New York Folklore Quarterly, Vol. 26 (June 1970).
16. "Country-Western Music and the Urban Hillbilly," by D. K. Wilgus. From Journal of American Folklore, Vol. 83 (1970).

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JEMF QUARTERLY

Vol. 7, Part 2

Summer 1971

No. 22

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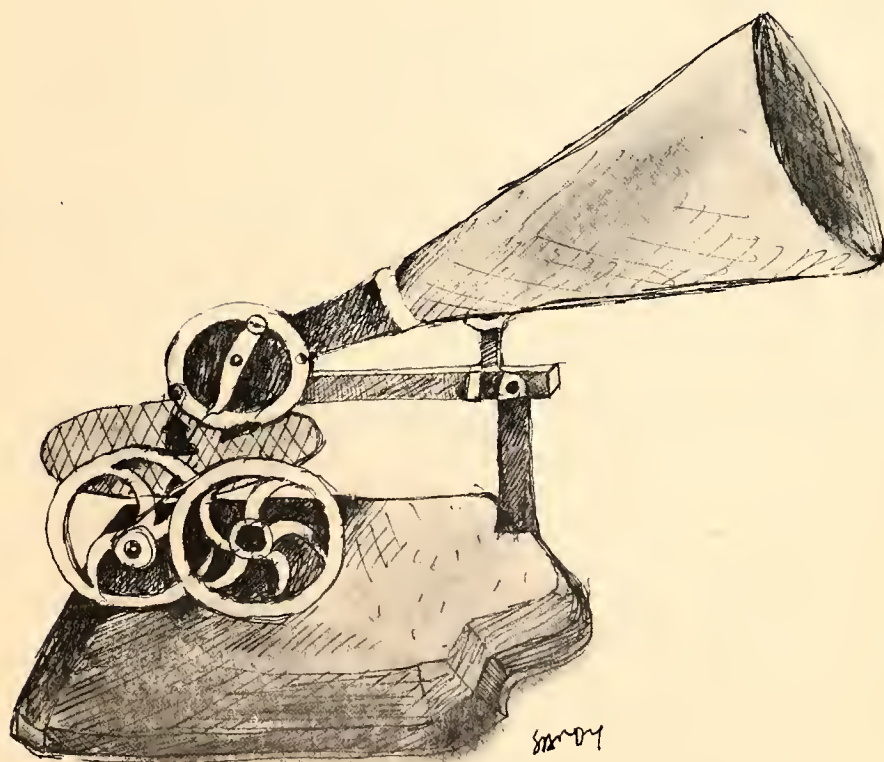
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Members of the Friends of the JEMF receive the JEMF Quarterly (formerly JEMF Newsletter) as part of their \$5.00 (or more) annual membership dues. Individual subscriptions are \$5.00 per year; library rates (for libraries and other multiple users) are \$7.50 per year. Back issues of Volumes 4, 5, and 6 (Numbers 9 through 19) are \$1.25 per copy.

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JEMF QUARTERLY

JOHN
EDWARDS
MEMORIAL
FOUNDATION



VOL. VII, PART 3, AUTUMN, 1971, NO. 23

THE JEMF

The John Edwards Memorial Foundation is an archival and research center located in the Folklore and Mythology Center of the University of California at Los Angeles. It is chartered as an educational non-profit corporation, supported by gifts and contributions.

The purpose of the JEMF is to further the serious study and public recognition of those forms of American folk music disseminated by commercial media such as print, sound recordings, films, radio, and television. These forms include the music referred to as "country," "western," "country & western," "old time," "hill-billy," "bluegrass," "mountain," "cowboy," "cajun," "sacred," "gospel," "race," "blues," "rhythm and blues," "soul," "rock and roll," "folk rock," and "rock."

The Foundation works towards this goal by:

gathering and cataloging phonograph records, sheet music, song books, photographs, biographical and discographical information, and scholarly works, as well as related artifacts;

compiling, publishing, and distributing bibliographical, biographical, discographical, and historical data;

reprinting, with permission, pertinent articles originally appearing in books and journals;

sponsoring and encouraging field work relating to commercially recorded and published American folk music.

LETTERS

(One of the continuing interests of the JEMF is to gather information about musicians, singers, and other individuals associated with the commercial folk music industry, especially during the early decades. In recent months we received the addresses of two men who made hillbilly recordings in the early 1930s. Dave Freeman, proprietor, sent us the address of one of his customers, Fred Stanley, who had recorded "The Tie that Binds" and "The Cottage by the Sea" (Columbia 15559-D) in April 1930. Uncle Jim O'Neal, proprietor of Rural Rhythm Records, forwarded the name and address of one of the members of the Newton County Hillbillies, who recorded "The Quaker Waltz" and "Happy Hour Breakdown" (OK 45520) in December 1930. The editor wrote both men and asked for more information about their careers and received the following replies.)

Dear Sir:

Let me tell you how I met the Skillet Lickers. I was painting bridges for the Southern Railway Co. Our camp cars were at Evansville, Tennessee. One evening after supper we were sitting out in the shade of some trees. I was picking the guitar and singing. A car stopped, then backed up. A man got out and came over to where we were. He asked if I could play a certain tune and I could. He asked me to play another and I did. He asked how I learned to play like that and I told him by listening to Riley Puckett's Records.

He asked me if I ever played in front of an audience and I said yes. Then he said I am Bert Layne of the Skillet Lickers and would I play with them at the Spring City, Tenn. High School Auditorium? I said yes and he said Riley Puckett would not be there. But when they came Riley was with them. I was sure glad of that because I always wanted to meet him. I did not learn to pick the guitar direct from Riley, it was from listening to his records. That was the only time I ever played with Riley. I played with Clayton McMichen, Bert Layne, Lowe Stokes, and Clarence Higgins. That was June 27, 1929. I remember it very well because that's the night my Father died. I didn't see Riley again until I went to Atlanta, Georgia in 1931.

I recorded two records. I wrote the Columbia Record Co. to come down for a try out and they said o. k. to work my songs so as not to be less than 2 minutes and 45 seconds and not more than 3 minutes and 15 seconds. Bert and Clayton said they would let me know when they were going to Atlanta to record. Bert Layne sent me a telegram saying to come the next day. Bert and Clayton met me at the Chattanooga, Tenn. Bus Station and took me out to Bert's home. That night we went to play for the soldiers at Fort Oglethorpe, Ga. Next day we went to Atlanta, Ga. and recorded two records.

I came back to Stearns, Kentucky and got married and got a job as a painter and paper hanger for the Stearns Coal & Lumber Co. The next time I saw Clayton McMichen was in 1936 when he came to put on a show at the Stearns Opera House. I had him and his band up for supper. There was Clayton, Jack Dunnigan, Carl Cotner and two women.

I never saw anyone pick a guitar like Riley Puckett. He used a steel pick on his fore finger of the right hand and he got the base runs with his middle index finger. I use a thumb pick and get the runs with my fore finger....

--Fred Stanley
17821 Russell
Detroit, Michigan 48203
April 13, 1971

To the Editor:

I received your letter of inquiry concerning the recording done by the Newton County Hillbillies on Okeh Record # 45520 back in the 1930s. I will answer your inquiry as near correct as possible--

Question #1. The names (of the members of our band) as follows:

Alvis L. Massengale (myself) fiddle
Marcus Harrison (deceased) mandolin
Andrew Harrison (still living) guitar

Question #2. I wrote the Okeh Company and took an audition at Jackson, Miss. under Mr. P.C. Brockman of Atlanta, Ga.

Question #3. Yes, I have played on radio stations WCOC Meridian, Miss. for D.W. Gavin, Manager, WMAG Forest, Miss. for Hugh Hughes, Manager, WBKN Newton, Miss. for Mr. Aubrey Underwood, Manager, for three years. Please contact Mr. Hughes or Mr. Underwood for reference.

Question #4. I have not played for any live concerts but I have played for quite a number of square dances for the American Legion.

Question #5. We recorded 6 records, three double disc records but received pay for only "Quaker Waltz" and "Happy Hour Breakdown."

Question #6. We named our own band.

I believe this is about all the information that I can give you. However, I still play the old time fiddle tunes and play with a group of excellent guitar players--lead, electric, and bass.

--Alvis L. Massengale
Union, Mississippi

* * * * *

To the Editor:

William Henry Koon in "Grass Roots Commercialism" states, "one number by Ralph Stanley, taken from Mercury master number YW 14804, was released under six different titles, none of which echoed the original title, 'Daybreak in Dixie.' The titles were 'Ralph's Banjo Special,' 'Pickin the Five String,' 'Banjo in the Hills,' 'Fire on the Strings,' 'Banjo in the Mountains,' and 'Banjo in the Bluegrass.'" Koon undoubtedly obtained this information from one of several Stanley Brothers discographies published by Disc Collector Publications, the Ralph Stanley Fan Club, and possibly others. All derived their information regarding these titles from the first *Disc Collector* discography. Actually, YW 14804 has been released as "Ralph's Banjo Special"

(Starday SLP 183 and Nashville NLP 2014), "Banjo in the Hills" (Nashville NLP 2011), "Banjo in the Bluegrass" (Starday SLP 232), and "Bluegrass Banjo" (Wyncote W 9077).

"Pickin' Up the Five String" (Palace 723) and "Fire on the Strings" (Starday SLP 221) are actually Starday Master 2814, originally titled "Holiday Pickin'" (Starday 413) on a single record. It too has been released as "Ralph's Banjo Special" (Starday SEP 229, SLP 106, and Nashville NLP 2814). As yet, I have not been able to examine Melodisc MLP 118 to determine what master is there titled "Ralph's Banjo Special," nor I have been able to examine "Banjo in the Hills" on Starday SEP 5440, SLP 104, and Melodisc 115; "Fire on the Strings" on London 8117, "Banjo on the Mountain" on Nashville NLP 2006, or "Banjo in the Bluegrass" on London 8118.

Comparative knowledge of the effort and money required to create such a bewilderment and that required to unravel it might make an interesting comment on the marketing and scholarship of bluegrass music in a society and economy designed to facilitate neither.

I disagree with Koon that "the independent record company is rare in this age of conglomerates." Certainly independent labels and apparently independent pressers have become common and are growing in number. I hope his generalization about independent companies specializing, his inference of their unimportance, and his suggestion that Starday has been an exception do not contribute to the lack of interest in further research regarding such companies.

In the immediate post-War years, King revived numerous faded but once well known performers, developed several new names, signed a few top artists, and established itself rapidly in many standard and some new self-created market niches. Starday probably was trying to emulate King.

In those same years, Acme and Rich-R-Tone developed regional performers of traditionalist leanings (such as typically made radio transcriptions but not phonograph records in pre-War years, e.g. Roy & Lonnie, Bluegrass Roy). Many of these were then picked up by major companies (e.g. Stanley Brothers, Wilma Lee and Stoney Cooper). Similarly, Four Star, Don Pierce's earlier label which seems to have been sold to King, discovered and developed talent with more modern leanings (Webb Pierce, Jimmie Dean, and others).

It may have been Four Star which first attempted to establish a significant market in the country field for three song per side 45 and 78 rpm EP's in package offers. I have vague memories of Randy Blake of WJJD advertising these three record sets of "18 Hillbilly Hits" in the early '50s. In my collection are two such records on the Blue Ribbon label featuring Four Star artists of that era. I suspect much of Starday's early survival and growth is attributable to its own package offers on the Dixie label featuring a few of the regular Starday recordings by such stars as George Jones plus imitations of other artists and hits not available on Starday, or later Starday and Mercury. In the late '50s, Starday issued their package offers, now largely bluegrass and gospel, on the Starday label rather than Dixie.

In the period of the folk revival, it would be interesting to know how much Starday was influenced by Folkways, or Folkways by Starday. They recorded several of the same artists doing the same repertoire for vastly different

markets. Or did Starday intend to compete in the same market as well as cultivate others?

Independent record companies are one of the most important and most fascinating, and certainly the most inadequately studied of the elements in the development and growth of bluegrass and post-War country music. The men who ran and run these companies are, for the most part, yet to be interviewed. Their scanty, ephemeral files are unobserved. This whole potentially fruitful field is virtually untouched.

--Norman Carlson
R.D. #4, Box 463
Jamestown, New York

Sirs:

"Grass Roots Commercialism: A History of Starday Records," by Bill Koon (*JEMFQ* #21, p. 5), was certainly timely. Starday recently brought out SLP 469, *The Bob Wills Story* and I was suckered into it through a record club (you know, a picture of the cover, a few titles, etc., shown in the club's catalogue). For all to know, the Bob Wills titles were taken from Liberty or Longhorn Records, to wit:

Side 1

San Antonio Rose -- Liberty
Time Changes Everything -- Liberty
Maiden's Prayer -- Liberty
Bubbles in My Beer -- Liberty
Steel Guitar Rag by Leon McAuliffe --
Starday?

Side 2

Interview -- Longhorn
Beaumont Rag -- Longhorn
Interview -- Longhorn
Faded Love by L. McAuliffe -- Starday?
No Disappointment in Heaven -- Longhorn
Life to Legend by Gene Henslee -- Starday?

--Bob Healy
Box 9577
Colorado Springs, Colo. 80909

Dear Sirs:

Yesterday I received the *JEMF Quarterly*. And I must say that Bob Nobley is right in his letter to the editor (*JEMFQ* #21, p. 3), and he could not express my feelings better...Now to the next point which the editor points out in his answer to the letter of Bob: "the Editor makes no limitations than that the material be accurate..." If one makes a disco about an artist who started 20 years back, recorded for 12 different labels, and would be hard to compile a disco, but if an artist records only for 9 years and was on only 2 labels of which one was a major label, then I guess the disco should be complete, even more so if the discographer is an advisor of the Merle Haggard Fan Club. But with 10 minutes work I can add the following information to the disco.

Tally 178 -- Sam Hill/You Don't Have Far to Go

Also must be said that the above two songs plus the songs from the other 2

Tally records T 155 & T 179 are on the Capitol LP ST 2373. They are the same Masters.

Tally 181 -- Slowly But Surely Just Between the Two of Us (with Bonnie Owens). It is also possible that the above two songs are the same as on LP St 2453, but I don't know.

But it should be no difficulty at all for an Advisor of the above mentioned Fan Club of the Singer. Anyway, it shows that not even an easy disco was accurate, so it should not have been in the mag in the first place. I would be pleased if my letter would be printed in the *Quarterly*. All other articles are very good, and I am very pleased with the No.21 on the whole.

-- Richard Weize
3149 Sueschendorf
West Germany
July 13, 1971

(From Bob Pinson comes the following additional data for the Merle Haggard discography: Tally T-152: Singin' My Heart Out/Skid Row; Capitol 2778: Street Singer/Mexican Rose (instrumentals by Haggard and the Strangers). Also he notes that "Lonliness is Eating Me Alive" on Cap 5844 is not a Haggard composition.)

To the Editor:

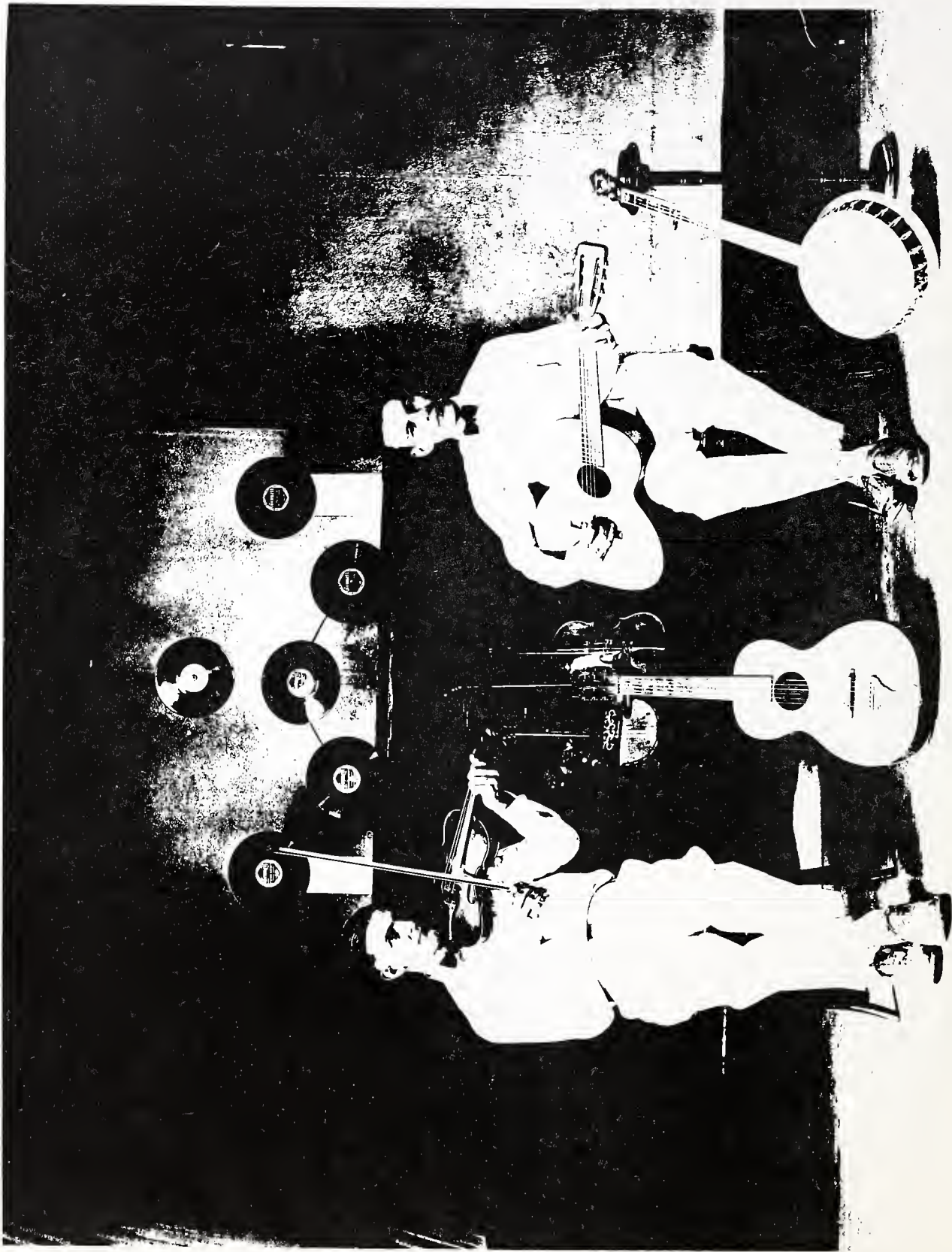
It would be difficult to improve on the Editor's comment on Robert E. Nobley's wish that the JEMF confine its concerns to the "real thing" of hill-billy music, "mainly from the Golden Age Era of the 1920s and 1930s,"

Emotionally, I share some of Mr. Nobley's preference for pre-WWII country music. However, the intellect compels one constantly to question whether such preferences are based more on nostalgia and an idealization of a past than on intrinsic superiority. It has often been noted that our memories sift the past, for the most part emphasizing the pleasant and shutting out the painful or trivial. The evolution of country music produces some nauseating "junk," but it occasionally brings forth some appealing new effect which could hardly have come out of the creative minds or musical technology of an earlier time. Despite the many perversions of country music its essence still resists total corruption.

As for John Edward's own preferences, although I regretfully have read practically nothing written by him yet, I have enjoyed looking at his own song notebooks, extremely painstakingly printed out by hand. Each song he so carefully wrote down must have appealed to him in some way, but I suspect he would have conceded that in some cases the song was only amusing and really not of high worth. Some of the songs seem trivial, gimmicky, and novel, and vulnerable to being called junk, even though they might have been fun to sing and hear occasionally. Much country music is unpretentious and falls into this category and there is nothing wrong with this.

Maybe Mr. Nobley is right, and my attachments almost make me hope he is, but my intellect compels me to doubt that the ratio of quality to junk was any higher then than it is now.

--Galen R. Fisher
2910 Forest Avenue
Berkeley, Calif. 94705
July 15. 1971



Doc Roberts and Edgar Boaz at a Gennett Recording Session

TAPESCRIP: AN INTERVIEW WITH DOC ROBERTS (T7-279)

In the near future, the JEMF will publish the fourth booklet in its Special Series: a bio-discography of the Doc Roberts-Asa Martin-James Roberts musical aggregation. Unlike previous bio-discographies, which focused on one central artist, this study will revolve around a group of musicians, and will also include their close musical associates: Welby Toomey, Edgar Boaz, Ted Chesnut, Dick Parman, Roy Hobbs, and others. Some material relating to this aggregation was published previously in JEMFQ: a Welby Toomey interview and discography (JEMFQ #14, pp. 63-67); a telegram to Asa Martin from Art Satherly (JEMFQ #14, p. 68); and a Paramount Old Time Tunes catalog made available to the JEMF by Doc Roberts (JEMFQ #16, pp. 142-43). In the next few issues we shall publish more biographical, historical, and discographical information to provide the preliminary groundwork for the full-length publication. It is hoped that these preliminary articles and discographies appearing in the Quarterly will elicit corrections and additions from our readers to make the final publication as free from errors as possible.

On May 26, 1969, Asa Martin took Archie Green and Norm Cohen to visit Doc Roberts at his home in Richmond, Kentucky, where the following interview was held. The tapescript was prepared by Lisa Feldman, who has tried to preserve as much as possible--without a complete verbatim transcript--the flavor of Doc's speech by brief direct quotes or very close paraphrases.

* * * * *

Doc Roberts--Phil is his real name but he never uses the Phil--was born on Curtis Pike in an old log house on top of a hill. That was on April 26, 1897 and he's been living around there ever since. His father and mother also came from Madison County, Kentucky. Doc doesn't know when the first Roberts settled there, but one grandfather had been killed in the Civil War and the other was still alive when Doc was a little boy.

He began playing fiddle when he was seven years old. He taught himself. He'd listen to all the old time good fiddlers and pick up his tunes from them. "I wouldn't fool with the sorry ones, I would always pick the best we had." His oldest brother Liebert, who has been dead for fifteen years, was an awfully good fiddler. But nobody in the family sang, and his other brother could hardly carry a tune or play anything.

Doc went to school at Hickory Corners, then at Union. When he was thirteen he spent a semester (three months) at Berea. His mother kept the county farm at Union City and he used to go back and forth on the train. Then he quit and came back to Union, until he quit school altogether and got married. Up to the time he married, he only milked and helped his mother around the house a little bit. But when he married he turned to farming.

Roberts first went any distance from Madison County when he "got into the music world. I got to rambling, I went to several places then." In 1926 or 1927 he and Edgar Boaz wrote to the Gennett Company at Richmond, Indiana for a recording date. They had heard records by musicians like Clayton McMichen and Riley Puckett and felt they were just as good. "If other people was doing it, we could do it, too." Roberts and Boaz went up at the appointed time but found

that, "the recorder" wasn't there. He was in Cincinnati recording "some colored blues," so the company sent them there. They auditioned with "Shortening Bread," made a test pressing and it was perfect. The records themselves were made at Richmond. *[Note: Doc's memory is slightly inaccurate here. The group went to Richmond for their first session in September 1925. In February 1925 Gennett engineers were in Cincinnati for a week of recording; this may be the period Doc is referring to.]*

Ed Boaz played guitar and banjo. He played fiddle too, and sometimes a little steel guitar on lead. Doc doesn't know where he is now. Boaz played theaters with Asa Martin before "Acey" began working with Doc. Boaz and Roberts also played theaters, high schools and everything for two years, three or four nights a week mostly.

Doc and Ed started out making instrumentals (recording for Gennett). But no matter how good the instrumentals were, the Company told them, songs would sell better. They were advised to bring some singers with them the next time they came to record. "So we got singers and we done it all." Doc liked making records. "It's never strong work, but still, I liked it all right."

Paramount got in touch with Roberts because of his Gennett recordings, and gave him a date in Chicago. He got together a new bunch for these sessions-- Dick Parman from Corbin, Kentucky, and Ted Chesnut from Avery, a mining town on the other side of Pineville. Chesnut's father was a preacher in Avery, but Ted spent about half his time in London, Kentucky after he began making records. He played ukelele and banjo-uke. He wasn't much over twenty in 1927. Dick Parman was a switchman on the railroad at Corbin. He's retired now. Roberts met him at the Corbin YMCA. Doc was "making a play" there, and Parman sang and played guitar and yodelled. The group got the name the Kentucky Thorobreds in Lexington, when they played on radio station WLAP. That station is still on the air.

The Thorobreds had a varied repertoire. "Shady Grove" was learned from the older generation that's gone. Doc made up "Phil Roberts Blues" himself. He learned "Rocky Mountain Goat" from an old timer that was 85 or 90 years old-- he's been dead 20 or 25 years. "Drunk Man's Blues" was another one Doc made up himself. It was a blues but it didn't have any words; it was just a fiddle tune. There were some awful good colored fiddlers. He learned a lot of his stuff from fiddler Owen Walker of Richmond, Kentucky--one of the best that ever was in Madison County. "He helped me every way in the world." Walker and his band played everywhere, at every big occasion. Doc learned "All I've Got's Done Gone" from Walker, but he "revised" it and feels that the revised version is better than the original. Walker never recorded. His heyday was around 1915-16, before many people made records.

Ted Chesnut was the one who taught the group "Only a Miner." He was from a mining town. "I don't know whether he made it up himself or whether he got it from some of his ancestors." When they recorded it for Paramount, Ted sang, Dick played guitar and Doc mandolin. Later, when the song was recorded for Gennett, Doc played fiddle, Asa Martin guitar and Ted sang. The words of both versions are about the same, but the feeling is different.

When the Thorobreds made records the recorder (A & R man) would put them into position. They used to have to sit on big, high stools--"our feet wouldn't touch the ground"--and play through the old time horn recording. Finally they

got electric recording, which made things much better and much easier. There were just four microphones and you could stand up. Doc generally stands when he's fiddling, so the change had an effect on instrumentation.

The group did a lot of rehearsing. They recorded a song the way they thought it would sound best. They would try several different sorts of instrumentation and trust their own judgment and good taste. It was left entirely up to them. Many numbers sounded better with mandolin. But some, particularly those with "sentimental appeal" sounded better with "Doc's smooth fiddling" behind them.

Doc and his group recorded, among other songs, "The Preacher and the Bear," "In the Shade of the Old Apple Tree," "Waggoner," "Cumberland Blues" (a fiddle tune "with a blues effect"), "Drunk Man's Blues" ("I have several of them blues"), "Jack's Creek Blues," "Jack's Creek Waltz," and "Over the Waves Waltz." Doc sang on two Gennett releases: "In the Shadow of the Pines" (solo) and "Down on the Farm" ("with Acey").

He used to play guitar, but never banjo. In all his bands, they never used banjo much. Once Doc took Marion Underwood to Richmond, Indiana with him. Underwood played in Lexington with the Blue Boys. He was an old-time five string banjo player, but he couldn't play accompaniment. "They put us to playing, and I was leading the number on the fiddle, and he picked up my notes and it went right through there note by note. And we had to throw him out. I never recorded the number." If Underwood got on some records, he must have gotten on by himself, because he never did make any numbers with Doc. [*Note: Underwood did record for Gennett--with Taylor's Kentucky Boys.*]

Marion Underwood was from Paint Lick in Garrard County. His two best numbers were "Little Red Caboose Behind the Train" and "Coal Creek March." But he never could work with Doc. "Coal Creek March" is "a complicated piece of music, and he goes way down on the neck on it." Underwood would play it all the time. It's impossible for two instruments "to lead directly, two clashy things. One would come down and interfere with the notes of the other." Accompaniment on a banjo, though, is wonderful.

Green Bailey also played with Doc on Gennett. He lives down in Trapp. He's a retired school teacher, a crippled fellow. Welby Toomey lives in Lexington, but was born in Garrard County. He was a barber until he retired. Toomey was the first vocalist on their Gennett recordings. One of the numbers was "John Henry Was a Steel Driving Man" with Toomey singing and Doc playing. Roberts believes this was on his and Boaz' second session in Richmond, Indiana. They heard of Toomey, went down to see him and practiced together for a couple of nights. Later Toomey moved near Doc.

Roberts did all his recordings when he was first married. He was married twice, but had all his children by his first wife. There were eleven children in all--three dead and eight living. James was his second child and oldest boy. There were musicians around the house all the time. James would pick up a guitar, and Doc saw that the boy had learned himself. So he would sit James down and make James follow him, make him do it right. Doc mostly had to make him do it--he didn't want to sit down long enough to play music. Asa Martin's Gibson was the first guitar James ever made a chord on. Like his father, he plays mandolin. (Mandolin's a lot like fiddle, Doc thinks, but

you have to pick it and it has frets. Doc played a round-backed mandolin-- "awful hard to hold.") And he's a good songwriter. His wife (Martha Carson) and her sisters played on Renfro Valley as the Coon Creek Girls.

Doc's band never had any trouble making records, unless a string broke. "We was just lucky, everything we shot would just go." They timed their numbers and knew exactly how they were going to do them. No one ever tried to change what they'd planned. Their worst trouble was when the company would want them to learn particular songs other artists had done. The company would give them a "ballet" to learn from. It would either be sent to them or given as an assignment for the next session when they came up to record. Doc's first wife could read notes and she'd pick it out on an old pump organ.

In one publicity photo, which the company (Paramount) arranged and paid for, they (The Thorobreds) dressed in white suits. This was purely the company's idea. "We look like a orchestra bunch, that plays popular music. We should have had on our overalls."

"I see a lot of things a little bit wrong with my recordings. They could have had a little more speed." If he had been freed from time limitations, Doc would have picked up the tempo a little bit. "I don't mean to run away like these jig fiddlers does now."

He used to enjoy music, but he doesn't care too much about it any more. "If I hadn't enjoyed it, I never would have learned how. You got to like anything before you can do it and do it halfway right, I'd say." Doc only quit playing professionally nine years ago. He wound up playing local dances, and he got tired of that. The old time dances were "nice, good dances that day and time. I played all over this county everywhere for them. All night long many a night, until one o'clock, many of them." He never really had any favorite songs, though he played some more than others. But he doesn't like the music they have today at all. His favorite musicians are all dead.

Roberts met lots of musicians in the course of his career. Charlie Oaks was a blind guitarist who went from town to town and sang in the street with a little cup around his neck. Doc believes he was born in Virginia, but he lived in Richmond, Kentucky and owned property there. He's been dead for years. Charlie played most of the same songs as Riley Puckett--they were both blind men--"Just as the Sun Went Down," "In the Shade of the Old Apple Tree" and all such stuff. Doc also played with Puckett himself--"and don't you think he couldn't follow a fiddle." Riley was a good singer. He played with Clayton McMichen, Bert Layne and all that bunch. Once, in Lexington at the Woodland Auditorium, Roberts met old Uncle Dave Macon from Nashville. He's also met Flatt and Scruggs. Burnett and Rutherford played on the streets in Richmond, Kentucky. They used to play "Little Stream of Whiskey" on fiddle and guitar. Doc met Art Satherly on his first trip to New York to record for ARC. He "went up there by letter" because of his work for other companies. (Columbia used the same studios for their New York recordings.)

Stringbean (Dave Akeman) used to play theaters in Kentucky with Asa Martin. Acey gave him that nickname because he couldn't remember his real one. String knew all the jokes the regular comedian could do, just to perfection. One night the comedian got sick in Hazard when they had a big show lined up in Hindman. Acey insisted that Stringbean go on as comedian--said he's fire him

if he didn't--even though String had never sung in public and doubted he could make people laugh. But he went backstage and got himself fixed up, and when he went on stage the crowd gave him the awfulest hand you'd ever want to see. He straightened up right then and made the best comedian Ace had ever seen. When they got in the car that night, Stringbean said, "Well, you can fire me if you want to, but I'll never play nothing but comedian again."

There were other good fiddlers in the area besides Doc. His brother Liebert was one. Elzie Stone of Mount Sterling, from whom he learned "New Money," was another. Owen Walker was the "fiddlingest colored man that ever was around in Kentucky. . . He played like a white man, only he could beat a white man." Walker used to play any big doings. They would give him \$25 and expenses, and that was good money. Then there was Uncle Dude Freeman. He lived near Beattievile on the Kentucky River. He was a hornpipe fiddler. "Forky Deer" was one of his good numbers. Doc beat him once in a contest at Berea. He had a brother named Dave. Dave was a fiddler, too.

At the time Doc was living in Berea, he once went to take some music lessons from a local music teacher. He wanted to learn to read music. There was this music teacher there. She used to teach the little kids, she used to take them two at a time. When Doc came in she told them, "'This is Mr. Roberts. Would you all like to hear him play a tune by ear?' They says, 'Yes, ma'am.' Played one for 'em. And she up and told them children, says, 'If I could play as good as he plays, I wouldn't want no notes, would you kids?' They says, 'No.' [I] Quit that day."

* * * * *

ROBERTS-MARTIN-ROBERTS DISCOGRAPHY. PART II: PARAMOUNT RECORDINGS

As indicated in the introduction to the preceding Doc Roberts interview, in the following issues of *JEMFQ* we will run a discography of recordings by Doc Roberts, Asa Martin, James Roberts, and their many musical associates. Part I of this series, though it was not so labeled, was the Welby Toomey discography published earlier (*JEMFQ* #14, p. 66), which listed all of Toomey's recording sessions, most of which were accompanied by Doc Roberts and Edgar Boaz.

Doc Roberts, Ted Chesnut, and Dick Parman made two trips to Chicago in 1927 to record for the Wisconsin Chair Company, proprietors of the Paramount label. The following year, Parman recorded some additional titles for Paramount. Many of the Roberts-Chesnut-Parman recordings were also issued on the Broadway label, sold via catalog by Montgomery Ward. However, Broadway recordings taken from sources other than Paramount are not listed at this time.

The arrangement of the data is as follows. Column 1: Master number, followed by issued take number. Column 2: Control number. These numbers were assigned when the couplings were decided on; thus the two titles on a single Paramount disc have consecutive control numbers. Column 3: Title, followed by composer credits in parentheses (surname initials only), taken from U.S. Copyright data. Column 4: Label and release number, followed by artist credits in parentheses. Artist abbreviations: KT--Kentucky Thorobreds; LSF--Lone Star Fiddlers; OST--Old Smoky Twins; Q--Quadrillers.

Ca. May 1927, Chicago.

Doc Roberts, fiddle; Ted Chesnut, mandolin; Dick Parman, guitar.

4453-?	I Love You Best of All (R & P)	Pa 3010 (KT), Bwy 8047 (OST)
4454-2 596	Drunk Man's Blues (R, P & C)	Pa 3008 (Q), Bwy 8045 (LSF)
4455-2 599	Cumberland Blues (R, P & C)	Pa 3009 (Q), Bwy 8046 (LSF)
4456-? 597	Rocky Mountain Goat (R & P)	Pa 3008 (Q), Bwy 8045 (LSF)
4457-2 598	Wagoner (R, P & C)	Pa 3009 (Q), Bwy 8045 (LSF)
4458	?	
4459-1 603	If I Only Had a Home Sweet Home	Pa 3010 (KT), Bwy 8048 (OST)
4460	?	
4461-2 747	In the Shade of the Old Apple Tree	Pa 3036 (KT), Bwy 8128 (OST)
4463-1 602	Mother's Advice (R & P)	Pa 3011 (KT)
4464-2 748	Preacher and the Bear	Pa 3036 (KT), Bwy 8128 (OST)
4465-2 618	Room for Jesus	Pa 3014 (KT)
4466-2 619	This World is Not My Home	Pa 3014 (KT)
4467-1 601	I Left Because I Loved You	Pa 3011 (KT)

Notes: Master 4462 is by Blind Blake. Additional titles probably recorded at this time but unissued are Phil Roberts Blues (R) and Durkin Blues (R & P).

Ca. Sept. 1927, Chicago.

As Above.

20051-?	I've Waited Long for You (KT)	Pa 3071 (KT), Bwy 8070 (OST)
20052-1	Only a Miner (KT)	Pa 3071 (KT), Bwy 8070 (OST)
20053	?	
20054-?	He Cometh (KT)	Pa 3059 (KT), Bwy 8064 (OST)
20055-?	Till We Meet Again	Pa 3059 (KT), Bwy 8065 (OST)
20056-2	I'll Not Marry at All (KT)	Pa 3080 (KT), Bwy 8184 (OST)
20057	?	
20058	?	
20059-2	Shady Grove (KT)	Pa 3080 (KT), Bwy 8184 (OST)

Note: Additional titles probably recorded at this time, but unissued, are:
 Old Man Brown (KT) Wouldn't Take Nothing for My Journey (KT)
 New Money (KT) Bring Back My Wandering Boy (KT)
 My Baby Don't Love Me Hallelujah Side (KT)
 Jim and Me (KT)

Ca. Oct. 1928, Chicago.

Dick Parman, guitar. Records issued as by Parman of Kentucky.

20953	We've Been Chums for 50 Years	Pa 3138, Pa 3261
20954	The Old Covered Bridge	Pa 3138, Pa 3261

THE WLS NATIONAL BARN DANCE STORY: THE EARLY YEARS

By George C. Biggar

[Now retired with his wife, Genevieve, in Laguna Hills, Calif., George Biggar joined the Sears-Roebuck Station WLS Staff, May 1, 1924, becoming Farm and Market Editor. From August 1925 until July 1929, he was producer-announcer for Sears-Roebuck & Co. Farm, Home and Musical Programs for varying periods at WFAA, Dallas, WSB, Atlanta, and KMBC, Kansas City. Returning to WLS, then operated by Prairie Farmer Publishing Co., in July 1929, he became Continuity Editor-Writer, and then served as Program Director during most of the period from April 1930 to September 1938. At that time he joined WLW, Cincinnati to organize farm service programs and the country and western WLW Boone County Jamboree. After management jobs for WIBC, Indianapolis, and KCRG, Cedar Rapids, Iowa, he returned to WLS, November 1948 to remain for five years as Director of the WLS National Barn Dance in the Eighth Street Theatre. In November 1953, he became part owner, manager and president of WLBK, DeKalb, Illinois until retirement September 1, 1965. He is justly credited with introducing several prominent country & western acts to radio and with developing their talent.]

* * * * *

It was on Saturday night, April 19, 1924, that the cowbells rang out and from a small Hotel Sherman studio an old-time breakdown went on the air to usher in the first National Barn Dance on WLS, the Sears-Roebuck Station, Chicago, just one week old. The pioneer radio program of its type, it became the 20th century equivalent of the barn dances, barn warmin's and huskin' bees that provided lively get-togethers in the days when our prairies were newly settled. Destined to live for 36 years, it was to make Saturday nights happier in rural and city homes throughout the nation and Canada by reviving the songs and music of the previous 75 years and by introducing traditional folk and country music to millions. The program also was to develop many great performers in the Country and Western fields.

Although no record of the names of participants in that first National Barn Dance is available, I feel certain that Tommy Dandurand of Kankakee, Ill. was the first old-time fiddler--also that Jesse Doolittle accompanied with his banjo to "make the rafters ring" for the first time in "the old hayloft". As a listener that night, I remember that a request went out for a square dance caller and the announcer soon reported: "Tom Owen, a hospital worker, telephoned that he used to call dances down home in Missouri and he'll be right over." There were too few old-time entertainers to be found to fill four hours every Saturday night, so it was not surprising that occasional 10-minute pickups were made from Maurie Sherman's Orchestra in the Hotel Sherman Inn.

The WLS Barn Dance Orchestra. Others who joined Tommy Dandurand in his "WLS Barn Dance Orchestra," which recorded for the Sears label under that name, included Rube Tronson, fiddler; Claudia Parker, guitarist; Ralph Whitlock, pianist; and Ed Goodreau, caller. Personalities that were soon popularized on the Barn Dance in 1924-25 were "The Girl with a Million Friends"--Grace Wilson--a versatile singer of sentimental songs from vaudeville who was a barn dance star until 1960; Ford and Glenn, who became the midwest's most popular harmony

team; Walter Peterson with his "double-barreled shotgun" (harmonica-guitar); Cecil and Esther Ward, Hawaiian guitar team; Tom Corwine, barnyard animal imitator from a chautauqua circuit; Bob Hendry, Scottish balladist; and staff organist Ralph Waldo Emerson.

Traditional country dances and toe-tickling harmonica-guitar medleys were interspersed with heart songs and popular sweet and novelty numbers which brought nostalgic memories of hay-rides and country "sociables" to thousands. It is doubtful if southern folk songs or cowboy ballads were sung, as very few midwesterners of that day were familiar with them. Young people, urban and rural alike, had for years played and sung the contemporary "June Moon" and "Old Mill Stream" melodies of their day around the old parlor piano or organ and played the same pop records on wind-up phonographs.

How Did the National Barn Dance Happen? Who was responsible for originating the WLS National Barn Dance? I've heard the names of several who were given the credit but I'll always rely on the information I received in a letter from Edgar L. Bill, WLS Manager 1924-31. He wrote: "No I cannot claim that I created and planned the National Barn Dance. The truth is that it just grew up and here is how it happened. We started WLS with a large variety of entertainment programs. We would try anything once to see what our listeners thought about it. We had religious programs and services on Sunday. We featured high-brow music on one night; dance bands on another; then programs featuring large choruses. Other nights, we'd have variety or we might have a radio play. When it came to Saturday night, it was quite natural to book in old-time music, including old-time fiddling, banjo and guitar music and cowboy songs. We leaned toward the homey, old-time familiar tunes because we were a farm station primarily."

Mr. Bill also related how he spent the early part of that Saturday night checking on Ford Rush and Glenn Rowell in a North side theatre. "I hired them that night," he said. "Then we went into a radio shop to pick up WLS. We could tell that the Barn Dance was going 'great guns' with a lot of enthused listeners wiring in. When we got back to the studio, we counted more than 250 telegrams. That was the answer to Saturday night on WLS from then on. All hands thought up ideas for the program. You see, the enthusiasm of the listeners really started the program which proved to be a spontaneous type of thing. You could tell by listening that everyone in the studio was enjoying himself."

There were some "doubting Thomases" who questioned whether it was "dignified" and "in good taste" for Sears-Roebuck & Co. to sponsor a radio station which offered listeners such a program as the Barn Dance. They changed their minds when they saw the large volume of telegrams, letters, and cards from both rural and city people in many states and Canada. It was obvious that the response from the "mass audience" which patronized the W-orld's L-argest S-tore.

Geroge D. Hay Becomes Chief Announcer. About mid-May 1924, Geroge D. Hay, "The Solemn Old Judge," was employed by Mr. Bill as WLS Chief Announcer. A native of Attica, Ind., he had been a *Memphis Commercial Appeal* reporter as well as a late night announcer on WMC with his "Hushpuckana" Steamboat whistle as a trade mark. At WLS, he adopted a train whistle and became the "engineer" of "The WLS Un-Limited" speeding over the air lanes. Because of George's distinctive style and showmanship as master of ceremonies of the National Barn Dance and other shows--coupled with his unusual station signature "W-L-S-the

Sears-ROebuck Station, Chi-CAW-go", "The Judge" won the 1924-25 Most Popular Announcers' Contest of the Radio Digest by vote of the readers. In the fall of 1925, he joined the new Nashville station, WSM, where he continued his rise to still greater fame as originator and pilot of the Grand Ole Opry.

Radio in 1924. What was radio like then? For one thing, it wasn't very easy to create a "good time" barn dance atmosphere in a studio with heavy drapes deadening the sound. There were over 500 broadcasting stations and almost all personnel on new broadcasters like WLS were getting their first experience "on the job." Most listeners had to depend on head sets with ear-phones. The big "morning glory" speakers were costly and often delivered inferior quality. Battery-operated receiving sets were not to be replaced by plug-in all-electric receivers until about 1927. Listening was mainly an evening diversion. The limited day-time schedule consisted principally of weather, farm talks, market reports and homemakers' programs. Adequate local and national news coverage by radio was several years away. So were attractive salaries, for commercial radio was practically unknown. Less than 10% of Illinois farm homes had radios in 1924 but the number increased to 50% by 1930, according to Prairie Farmer surveys. The Federal Radio Commission receiving set estimate was 4 million in 1924; 6 million or 30% of all homes in 1927; and 23 million or about 66% of all households in 1936.

Chubby Parker Introduces Songs from the Prairie. When Chubby Parker became a barn dance "regular" in 1925, picking his little 5-string banjo and singing quaint songs of the prairie like "I Am a Stern Old Bachelor" and "Little Old Sod Shanty on the Claim", he scored immediately as the station's first real folk singer. His rendition of "Nickety Nackety Now Now Now", based on an old Scottish ballad, soon became as well known as the singer. Chubby recorded several of his favorites under the Sears-Roebuck label.

In 1926, Bill O'Connor of Chanute, Kansas, who had studied law and been admitted to the bar, added Irish melodies to the musical fare in "the old hayloft" while popular and comedy barber shop harmonies by the Maple City Four so pleased WLS listeners that this LaPorte, Ind. foursome was identified with the station until the mid-50s. O'Connor later sang on WLS Morning Devotions and the little Brown Church of the Air for several years.

Bradley Kincaid Brings in Traditional Mountain Ballads. Southern mountain folk ballads won their rightful place on the WLS National Barn Dance when Bradley Kincaid became a member of the cast in 1926, as "The Kentucky Mountain Boy with his 'Houn' Dog Guitar". He had entered the Chicago YMCA College after taking work at Berea College, Ky., planning to become a "Y" secretary. The WLS musical director booked the YMCA College Quartet for a program and found that Bradley played guitar and sang mountain ballads. An "audition" program on the air brought excellent listener response and regular Saturday night Barn Dance bookings.

The Kentucky Mountain Boy was soon acknowledged as the first successful artist in his field and besides thousands of orders for his song books along with exceptionally heavy fan mail, he was much in demand at theaters throughout the Middle West. His records under the Sears label moved well, also. "Of worldly possessions my wife and I had exactly \$412.00 when we boarded the train for Chicago," said Bradley in an interview. "Four years later our worldly possessions consisted of twin daughters, a new Packard and more than \$10,000 in the bank."

Other Performers Hired Including "Pie Plant Pete". The 1927-28 period brought John Brown, another Kansas native, into the hayloft crew as staff piano accompanist. He was a popular choice in this assignment through all the years of the Barn Dance. Eddie Allen, former Galesburg, Ill. railroad man, joined the program as a harmonica player, later assisting for years in handling studio guest reception.

Claude Moyer of Gallatin County, Illinois was hired as a country singing personality with his own guitar-harmonica guitar accompaniment. He was soon dubbed "Pie Plant Pete" with his "Two Cylinder Cob-Crusher," adding plenty of life and rhythm to the show.

Prairie Farmer Buys WLS from Sears-Roebuck & Co. On October 1, 1928, ownership and operation of WLS was assumed by *Prairie Farmer*, America's Oldest Farm Paper (Since 1841), which had purchased 51% control from Sears, whose executives had offered the station to the farm paper so that its extensive service to farm families might be continued. Although the WLS staff saw few changes at that time, it is notable that a sales manager and staff were employed to make it possible for *Prairie Farmer* to sustain the station. All WLS offices and studios were moved during 1929 to *Prairie Farmer*, 1230 W. Washington Blvd. from Hotel Sherman. Big Studio A became the new home of the National Barn Dance with a Little Theatre capable of accomodating around 200 guests. The Audience Theatre at the hotel had seated only 100.

Luther Ossenbrink, the young Knobnoster, Mo. man who had gained valuable experience on Sears programs on KMBC, Kansas City, for nearly two years as "Arkie--the Arkansas Woodchopper"--joined the old hayloft crew in the fall of 1929. He was to be called "Mr. Barn Dance Himself" until 1960. Trulan Wilder and Merle Housh, the comedy and country music-making "Hiram and Henry" team, were employed from WIBW, Topeka, Kansas, while from Walkerton, Ind., Harry brought in his old-time and folk songs as "Dynamite Jim."

Gene Autry Becomes a WLS Performer in 1930. As a result of the sale of WLS control to *Prairie Farmer*, Sears took part of its payment in station time, especially for a morning program for homemakers. In 1930, Oklahoma's Gene Autry who had worked at other stations, including WJJD, Chicago was employed by Sears and the American Record Corporation to promote his records on a daily WLS spot and to make National Barn Dance appearances. He made early recording history with his "Silver-Haired Daddy of Mine"--one of the first million sellers in the country field.

Gene's salary at that time was \$35.00 weekly, approximately the same as most of the WLS artists, individually, were making. It was considered a good living wage in those early depression years. It was quite a contrast to the \$1500 plus travelling expenses that WLS paid Gene as a guest star at the Illinois State Fair on the National Barn Dance a few years later! To augment his radio salary, he was booked for numerous personal appearances in theaters and county fairs with Smiley Burnette, comic and accordion soloist, who had been working for WDZ, Tuscola, Ill., on their country staff. Smiley appeared occasionally with Gene on the National Barn Dance, later going to Hollywood with him.

John Lair Brings in the Cumberland Ridge Runners. In 1930, the first southern folk music singing and playing group was engaged for the WLS staff when John Lair, a native of Mount Vernon, Ky., brought in the versatile Cumberland

Ridge Runners, which he had organized from that area. Members were Karl Davis and Hartford Taylor (to be known on records and on WLS also as the Renfro Valley Boys); Homer (Slim) Miller, comedian and old-time fiddler; Gene Ruppe, 5-string banjo player; and Doc Hopkins, ballad singer. Hugh Cross of Oliver Springs, Tenn. was a soloist with the act for several months and, in 1931, "Ramblin' Red" Foley, Berea, Ky. became part of the group. He was a WLS favorite for many years through World War II, with time out when he starred on Plantation Party from Mutual and on NBC's Avalon Time, originating from WLW, Cincinnati. Linda Parker, "The Little Sunbonnet Girl," was a folk balladist with the Ridge Runners for about two years until her death.

One of the first National Barn Dance half hour commercials was a successful series for Aladdin Mantle Lamps built by John Lair, who narrated an attention-compelling musical half hour reminiscing about the old days in Renfro Valley. This was the rural community just north of Mt. Vernon where the Lair family lived for years. In about 1938 John established the village of Renfro Valley with a big red barn in which to hold radio barn dance shows, a historical rural museum and several typical country stores. Although his creation is now owned by the Hal Smith Enterprises, Nashville, John Lair handles the Saturday night Renfro Valley Barn Dance programs, records a 30-minute Renfro Valley Gatherin' each Sunday morning which is syndicated to many stations and owns and operates Community Station WRVK.

National Barn Dance Strengthened by Reduction of WLS Air Time. In 1930, following Federal Radio Commission and court hearings in Washington, WLS was ordered to share 870 kilocycles frequency equally with WENR, Chicago. The time-sharing arrangement gave WLS all Saturday night to midnight and all weekday time from early morning sign-on until 3:30 p.m. This made the National Barn Dance, from 7:00 to midnight, easily the dominant program on WLS--the climax of every week's schedule. More and stronger country acts were necessary to improve the Barn Dance. There was no way to hold the better acts and individuals except by paying them a living weekly wage and using them on more programs. Thus, while Sears-Roebuck & Co. used country talent only on Saturday nights, *Prairie Farmer* judiciously scheduled the acts from the Barn Dance from 5:00 to 8:00 a.m. where they were on revenue-producing spot participation programs or were sponsored on 15 or 30-minute programs. Barn Dance acts were also spotted on the top farm audience noon-time program, Dinnerbell Time, five noons weekly, as well as on occasional afternoon programs.

As a result, the country entertainers had almost daily air exposure to build them up. This fact, coupled with promotional spots tying the acts in with the next National Barn Dance program, gave the Saturday night show prime promotion.

Printed Promotion Helps Build the Barn Dance. Under farm paper ownership, all WLS programs and entertainers received radio page publicity in each issue of *Prairie Farmer*, published every other Saturday. With its 400,000 or more circulation in Illinois, Indiana, Wisconsin, and Michigan, such constant publicity was of immense value to the WLS National Barn Dance, as the station's feature program.

Additionally, every November from 1929 to 1956, the WLS Family Album was published. It was an 8 x 11 book of from 40 to 50 pages featuring photos of the WLS entertainers, and other *Prairie Farmer*-WLS key personnel, often with their families. The National Barn Dance was usually given the best "break" in the book

with a double-page spread of the cast.

The Barn Dance Moves into the Eighth Street Theatre. Bookings of the National Barn Dance in theatres and schools were numerous and successful starting about 1926. Bradley Kincaid, for instance, earned from \$150 to \$500 per day, playing on percentages with theatres. Unit shows with an average of three barn dance acts, booked by the WLS Artists Bureau, played theatres on percentages, grossing from \$1000 to \$2500 a day.

The first real tests of the pulling power of the entire WLS National Barn Dance cast were in the International Amphitheatre in the Chicago Stock Yards, Oct. 25 and Nov. 15, 1930. With a nominal admission price, it was recorded that 10,000 attended the October 25 Saturday night broadcast and about as many were turned away. The broadcast in the Amphitheatre on Nov. 15 was a charity performance--the proceeds to help to finance the WLS Soup Kitchen on West Madison Street--a project of the depression. Another 10,000 are reported to have attended.

In early August 1931, the entire National Barn Dance was moved to the Illinois State Fair grandstand in Springfield; this big stage and air performance of five hours playing to 15,922 paid admissions.

With a six month's back-log of free ticket requests for the Saturday night broadcasts from *Prairie Farmer's* Studio A, station executives decided to rent Chicago's "jinx" house, the Eighth Street Theatre, at Eighth and Wabash, for two Saturday nights starting March 19, 1932. An admission charge of 50¢ for adults and 25¢ for children was made to cover expenses. Two broadcasts of two hours were easily sold out on each of the two nights.

The result was a contract with the 1200-seat Eighth Street Theatre to continue the Saturday night broadcasts indefinitely. Prices of admission were raised, of course, for economic reasons. The Barn Dance--with the exception of one year when the U.S. Army took over the theatre, necessitating a move to the Civic Theater--remained in the Eighth Street Theatre over 25 years--until August 31, 1957--there were 2,617,000 paid admissions to see these Saturday night broadcasts.

During *A Century of Progress in 1933*--the Chicago World's Fair--all attendance records were broken when the entire National Barn Dance cast was engaged to present a special Farmer's Week performance in the Hall of States. An estimated 30,000 witnessed the show and as a result, the Fair management engaged the Barn Dance for four more Wednesday night performances in the Court of the States.

The National Barn Dance from the stage of the Eighth Street Theatre was primarily divided into half hour programs--each unit period being built around a "star" with about three other acts--singles, team, trio or instrumental-vocal unit. Each program, usually sponsored, was carefully routined in advance to insure proper pacing. During a typical Saturday evening, about 20 entertainment units--singles or larger--appeared during the evening--for a total of between 40 and 50 people. There were always two sets of square dancers of eight members each, with callers. The entertainers were always paid--the weekly average for each through the years being \$60.00. This figure was the country musicians' union scale. Those employed only for the Saturday night program averaged approximately \$20.00--the "spot" Musicians' Union and AFRA scale for many of the broadcasts.

Much More Talent Added in Early 1930s. The broadcast performances in the Eighth Street Theatre provided the best "testing ground" imaginable for untried but promising talent. If program executives agreed that an act "showed something" in an audition, one or two appearances before the theater audiences helped in arriving at a final hiring decision.

The impetus given to the Barn Dance by the theater project made it necessary to add new talent, when available. In 1931--Mac and Bob (McFarland and Gardner); the Three Little Maids--Lucille, Evelyn, and Eva Overstake; Hoosier Sod-Busters double harmonica-guitar team; and Lonnie Glosson, harmonica blues artist were added.

The year 1932 saw Georgie Goebel introduced at age 13 to the Barn Dance audience as "The Little Cowboy." That same year, Myrtle Cooper, southern-reared and re-named "Lulu Belle" started her career; Max Terhune, "the Hoosier Mimic" joined the cast from the Weaver Bros. and Elviry vaudeville act; and Malcolm Claire, an actor, started his "Spareribs" blackface monologs.

In 1933, Louise Massey and the Westerners joined the Barn Dance from KMBC, Kansas City; Milly and Dolly Good, "The Girls of the Golden West" reported in from KMOX, St. Louis; while Clayton McMichen and his Wildcats with Slim Bryant Bert Layne and Jack Dunigan were hired. The same year brought the Prairie Ramblers and Patsy Montana, the Hoosier Hot Shots, and former vaudeville star Pat Barrett, who started his career as comedian-singer "Uncle Ezra." Scotty Wiseman, to be teamed with Lulu Belle, started in 1933, too. Other individuals and acts that were very prominent on the National Barn Dance were Pat Buttram, Alabama country humorist; Eddie and Jimmy Dean, Texas singing team; Henry Burr (featured on network hour many years for his ballads of the previous century); 1935: Christine, the Little Swiss Miss yodeler; 1936: Lily Mae Ledford, 5-string banjo player-singer from Berea, Ky., Sunshine Sue and the Rock Creek Rangers--a family country act from Iowa; 1937: The DeZurik Sisters, yodeling sister team from northern Minnesota; the Kentucky Girls, Jo and Alma Taylor, Glasgow, Ky.; 1943: Connie and Bonnie Linder, Nebraska farm girl twins; 1945: Rex Allen, the Arizona Cowboy, who became a Republic picture star in 1949; 1946 (or thereabouts): the Sage Riders, headed by Dolph Hemitt, with Donald "Red" Blanchard, who had been an early member of Rube Tronson's Texas Cowboys, a 1929-33 act. 1949: Capt. Stubby and the Buccaneers, Indiana-originated novelty and sweet and comedy singing-instrumental five; and Bob Atcher, western ballad singer; 1951: Beaver Valley Sweethearts--Conna and Colleen Wilson, from Beaver Valley, western Pennsylvania, and Homer and Jethro, who were with the Barn Dance for several years.

The NBC Alka Seltzer National Barn Dance. Biggest national break for the Barn Dance was the full hour sponsored on the network--the NBC-WLS Alka-Seltzer National Barn Dance from Sept. 30, 1933 to April 28, 1946. One result of network popularity was the Paramount picture, "National Barn Dance", which premiered at the Eighth Street Theatre, Oct. 14, 1944.

From Feb. 21 to Nov. 14, 1949, WLS Barn Dance personalities were featured on the ABC-TV Barn Dance from Chicago's Civic Theater. During 1949-50, Phillips 66 sponsored a 30-minute portion of the National Barn Dance from the Eighth Street Theatre.

With ownership of WLS going to ABC-Paramount Theaters on May 1, 1960, which brought a definitely modern program format to WLS, the final broadcast from the

Prairie Farmer Studio was on April 31, 1960. Thus ended the WLS National Barn Dance after over 26 years as an outstanding program built around America's traditional and country music.

The Audience. The National Barn Dance, which was built on the successful vaudeville formula with an abundance of "sighs, cries and belly-laugh" just as are all other top country shows, appealed to a great cross-section of the public. Surveys indicated that from 50 to 60 percent of those who attended the programs in the Eighth Street Theatre were from outside of Chicago metropolitan area. One survey brought out the fact that there were 122 various occupations represented by one night's audience.

Statement of Policy in Choosing Talent. "WLS talent is chosen on the basis of sincerity, friendliness and genuineness as much as for entertaining ability. We have sought to find and to develop those entertainers who have the common touch; those people whose performance is representative of the best in the American tradition in its appeal to the average American home.

"In preparing and presenting our radio programs--the executives, artists and our entire staff should bear in mind the listener--the home--the family--should have first consideration." (From the WLS FCC Clear Channel Hearing Exhibit..1945-47)

--Laguna Hills, California

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DETACH THIS STUB BEFORE DEPOSITING CHECK

Victor Talking Machine Company CAMDEN, N. J. U. S. A.	VOUCHER NO. <u>5476</u>	
	THIS CHECK PAYS THE FOLLOWING ACCOUNT IF NOT CORRECT PLEASE RETURN AT ONCE	
	12-3 In New York. Selections THERE'LL BE NO DISTINCTION THERE.	
	GROSS \$ LESS \$ TOTAL \$	DISCOUNT \$ NET \$ 50.00

DETACH THIS STUB BEFORE DEPOSITING CHECK

Victor Talking Machine Company CAMDEN, N. J. U. S. A.	VOUCHER NO. <u>3805</u>	
	THIS CHECK PAYS THE FOLLOWING ACCOUNT IF NOT CORRECT PLEASE RETURN AT ONCE	
	11-25 Advance-traveling expenses against recording to be made Nov. 25, 1929.	
	GROSS \$ LESS \$ TOTAL \$	DISCOUNT \$ NET \$ 75.00

Vouchers from Victor to Blind Alfred Reed

THE LIFE OF BLIND ALFRED REED

by The Rounder Collective

(Among collectors and students of early recorded hillbilly music, the handful of 78 rpm discs made by Blind Alfred Reed for Victor in 1927-1929 are eagerly sought for; both because of Reed's wonderful, archaic singing and fiddling and also because of the socio-historical importance of his topical songs on social justice and his ballads about local tragedies and disasters. The Rounder Collective (Ken Irwin, Marion Leighton, and Bill Nowlin) visited Arville and Etta Reed, Blind Alfred's son and daughter-in-law, in Pipestem, W. Va., in June 1971. In August they returned for a second visit and had an opportunity to also interview another son of Blind Alfred, Collins Reed, and his wife Madline. Irwin et al. write, "We brought along a cassette with all of Blind Alfred's music on it; this was the first time in over thirty years that they had heard the recorded versions of his music." Their following account is based on information obtained at those interviews. Rounder Records is planning a reissue of Blind Alfred's recordings this fall.)

* * * * *

Blind Alfred Reed, "baritone with violin," was born on June 15, 1880 in Floyd, Virginia and died on January 17, 1956 at Cool Ridge, West Virginia. He is buried in an unmarked grave at Elgood. (Unless otherwise indicated, all place names are West Virginia. The family moved frequently in the Princeton/Pipestem/Hinton area.) Though he recorded only 21 selections for Victor, Reed, the son of a farmer, was able to provide most of a living for himself, his wife Nettie, and their six children. According to his son Arville Reed (incorrectly listed by Victor as Orville Reed on the discs), Alfred wrote every one of his recorded songs and often used to play and sing around the house. Several neighbors agreed that the favorite song he played in the Princeton/Hinton area where the Reeds lived was "Always Lift Him Up and Never Knock Him Down." The stores were never able to keep stock on any of Reed's records: they were always sold almost as soon as the stores received them and reorders were rare. Several of the song texts were ordered printed up on pasteboard cards ("any newspaper publisher would print them") at the Princeton printing office and Alfred sold them for 10¢ a copy. They sold very well.

Most of Alfred's income came from playing at dances and meetings; in addition he gave lessons to youngsters. The pay at public gatherings was either by the hour or by the evening, and it seemed to be usually on a straight pay basis (often about \$15 divided among the members of the band) rather than any form of passing the hat.

"During the hard times when there wasn't much money to be made," recalls Collins Reed, his father would walk the three miles down to Hinton and play his fiddle in the park or on one corner where there were two or three seats; passers-by who stopped to listen would give what they could afford. Many times he would walk all the way back home without having earned a nickel: on more successful occasions he would pick up some groceries on the way back. Six or seven cents was enough to buy a pound of bacon. In later years, as

many street preachers and musicians found out, the police enforced the law so as to prevent musicians from playing on the street. Collins likened this use of the law to taking prayer out of the schools.

Blind Alfred used to get much of his music, one way or the other, from the radio. He was able to hear some of his favorite artists--Vernon Dalhart and Carson Robison were mentioned by Arville and Etta--and also to learn the addresses of various songbooks, for which Nettie would send away. She would read the songs to him and he copied them down in the "New York Point System" form of writing for the blind. The radio also provided news of the day. One of Alfred's ballads, "The Wreck of the Virginian," was composed after hearing radio news stories about the May 1927 train wreck at Ingleside, only three or four miles from Princeton, where the family lived. Reed learned further details as his wife read him the newspaper accounts. The fatal wreck was talked about throughout the area, and word of Alfred Reed's song reached Ralph Peer, Victor's touring talent scout. Peer wanted to record and issue the song right away and sent for Reed. Arville wasn't at home, but was out working on the railway. On July 28, Arthur Wyrick drove Alfred to Bristol, Tennessee to record; consequently, the "Wreck of the Virginian" does not have Arville's guitar on it as do the other recordings.

People apparently soon recognized Blind Alfred Reed's talent for composing songs and would seek him out to make up songs. For this reason, he often played at meetings as well as dances and church services; like Fiddlin' John Carson, he was known to play at a KKK meeting (in Princeton), but this was for pay. (A feeling we encountered was that the Klan was made up "of better people then.")

One meeting for which Blind Alfred was called to play was on to protest the proposed move of the courthouse from Princeton to Bluefield. "Chap" Hubbard, a local politician, hired him to compose a song on the subject, which may have helped the protest achieve its goal. Arville and Etta Reed agreed that there was a "big demand for him to come around to meetings," perhaps due to his attacks on exploitation, most evident in "Money Cravin' Folks" and "How Can a Poor Man Stand Such Times and Live?" In response to questions about political involvement, we found that he wasn't very active; he voted at elections and played when called, but didn't get further involved. Although a Republican, he had great admiration for Franklin D. Roosevelt.

Neither his mother nor his father played music, but Alfred, who started on the fiddle (which remained his favorite), could also play guitar, banjo, and mandolin. He was born blind, as was his sister Rosetta. It seems he played frequently with other blind musicians, such as John Duffey, and Harry Fulton of Romney, who played 'tater bug mandolin. Arville used to lead both Blind Alfred and Richard Harold, who lost his sight in the mines--each placed a hand on one of his shoulders. Rich Harold, who recorded for Columbia, played both fiddle and guitar and was a frequent travelling companion of Blind Alfred.

Mr. Reed was a deeply religious man and it was usually a religious songbook that Nettie sent off for. Throughout his life, he played much of his music at churches. An ordained Methodist minister, he often sang and played at services. He took his religion seriously, and bitterly berated those "preachers [who] preach for dough and not for soul/That's what keeps a poor man in a hole." (From "How Can a Poor Man Stand Such Times and Live?") This same

sentiment appears again in "Money Cravin' Folks" and "I Mean to Live for Jesus."

After the success of Reed's initial recordings, Victor sent for him to come up to Camden, New Jersey to record again. This time, in December 1927, Arville and fiddler Fred Pendleton accompanied him on the train. The Reeds recorded for the last time in New York City, in December 1929. As before, they were sent train fare, had hotel expenses paid (at the Knickerbocker Hotel), and were given the standard fifty dollars per selection. They met Dalhart and Robison, who told them New York was a "pretty hard town to get around in." Arville says they were asked to stick close to the hotel because the Victor people were afraid they'd get lost if they went out on the street. As it was ten degrees below zero when they got off the train, they were content to stay at the hotel.

As the Depression came Reed's musical career suffered, and Collins says that after 1937 or so, his father didn't play in public much, though apparently he still often stayed up late in the night composing songs, which he would write out in Braille. Whenever anyone came over he would play. Often he just played for himself around the house. Talking books and magazines for the blind were also a source of enjoyment for him; Arville remembers the *Christian Record* and *Ziegler's Magazine* coming regularly.

Arville, who sang the solo version of his father's composition, "The Telephone Girl," hasn't played the guitar for 35 or 40 years now. After leaving the armed forces he went to work at a brick plant in Princeton and built a home for his wife Etta and himself in Pipestem. They now both are gardeners around the house, though Arville has to work cutting down trees and in a sawmill to pay off some hospital bills. The Reed family stays in touch, though spread from Ohio to New Jersey and Virginia, and remains sufficiently aware of Blind Alfred's music to want to see it reissued.

Collins Reed of Pipestem still has his father's fiddle, dated 1695 by Giovan Paolo Maggini of Brescia, Italia. The fiddle itself has had some rough times. Once, while playing for a dance somewhere in Murphy County, Blind Alfred had the fiddle knocked out of his hand by an energetic dancer and had the head broken off. Another time, returning from playing at a school in Lashmeet, Blind Alfred was holding the fiddle while standing up in a boat. People rocked the boat and in his fright he dropped the fiddle into the water. Someone fished the fiddle out and glued it back together; according to Arville, the only change was a better tone.

Peer International Corporation kept up yearly royalty payments on Alfred's compositions but since Victor has kept this material out of print for over thirty years, the payments amounted to only a few dollars a year. Sometimes they just sent postage stamps to cover the small amounts. They found out Alfred Reed had died when Arville returned a three dollar check one year with a note. Immediately on word of Alfred's death, the Peer Corp. prevailed upon the relatives to sign away all rights to the music for the sum of one dollar, though Arville reports they were never paid the dollar.

Rounder Records will pay our standard royalty on the music to Arville Reed, since it was he who helped make the records with Blind Alfred Reed.

--Pipestem, West Virginia
August 2, 1971

COMMERCIAL MUSIC GRAPHICS: EIGHTEEN

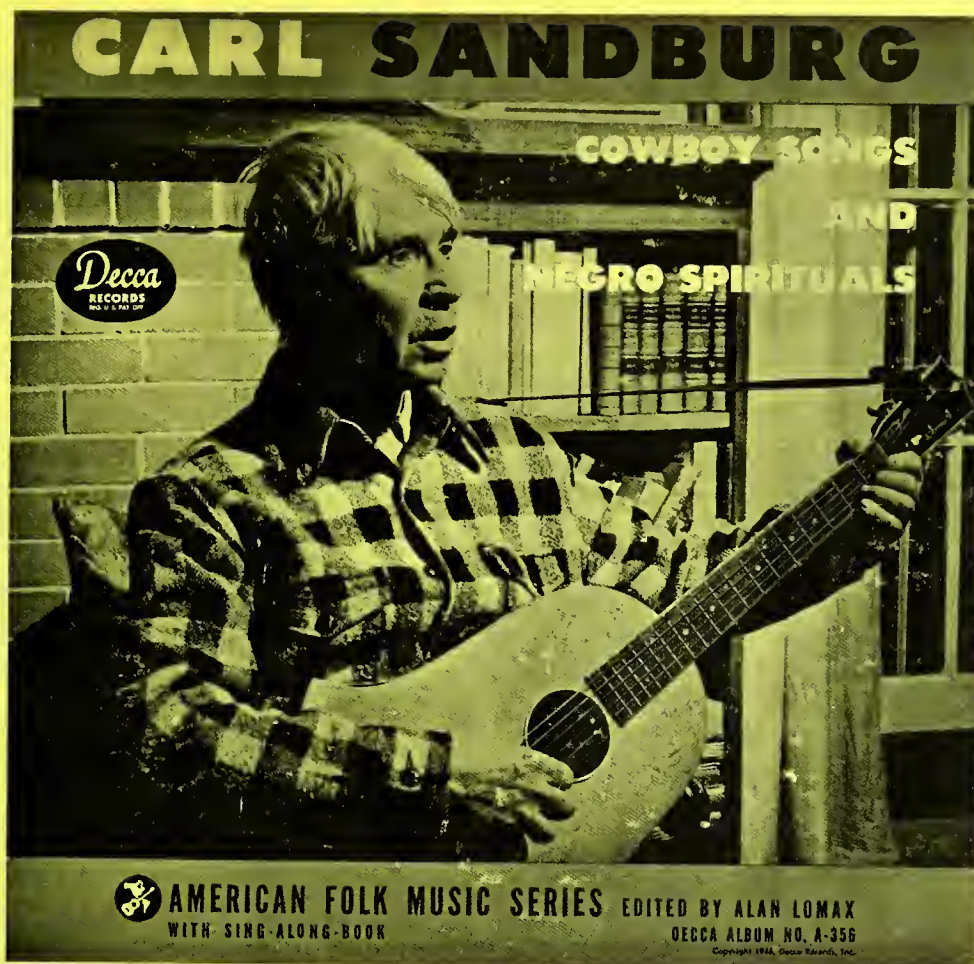
For many contemporary purchasers of long-playing records the linkage of music, jacket cover art, and back liner notes (or enclosed brochure notes) is so fixed that music without art work and printed commentary seems incomplete. Earlier in this Series (#14) I touched on "sleeve," "envelope," "album," "jacket," and "cover" as terms used to describe paper-made objects -- things in themselves -- which hold graphic art and writing about music as well as physical discs.

My definition of album is: A rigid box-like container made of strong paperboard holding a set of two or more 78 rpm discs. Generally, I have reserved cover and jacket for LP containers although I am aware that the word "album" is freely applied to LPs. Used to describe a receptacle holding photographs, postcards, sheetmusic, or stamps long before it was extended to discs, I do not know when the term "album" was first used in a phonograph context. Nor do I know of any readily available article on the origin and development of record albums in the United States.

About 1911 manufacturers began to provide empty albums in phonograph cabinet-storage sections. Record purchasers simply filled these "empties" as they brought discs home to their parlors. It was not uncommon at that time for a collector to identify or hand-letter his album covers or spines with names of artists or musical compositions. Three dates can be cited to note American progress in accepting the term "album" as part of our recorded sound vocabulary. A little Victor sales brochure (1909) pictured and described a number of magnificent Victrolas, one of which, a Circassian Walnut cabinet priced at \$250.00, held ten albums, each for fifteen records. (This brochure marks the earliest printed usage of the word "album" in relationship to albums known to me.) By year's end 1924 this firm had hit on a novel merchandizing idea: THE MUSIC ARTS LIBRARY OF VICTOR RECORDS. The "library" consisted of groups of records thematically chosen (for example, sacred) and brought together for sales purposes in albums of ten discs each. In a sense, the company was simply filling empty albums in advance and selling these anthologies apart from cabinets.

The phonograph album, as we now perceive it, was born when a record company produced a specific set of musically related or sequential discs, operatic or symphonic, in an especially titled container. One such item issued by the Victor Talking Machine Company of Camden, N.J., can be dated to December, 1926. At that time Beethoven's "Kreutzer Sonata" performed by Isolde Menges, violin, and Arthur De Greef, piano, was released on four Red Seal records (9001-9004). This twelve-inch set was placed in a tightly bound green and gold container especially identified as "Musical Masterpieces on Victor Records." The album also held an attractively printed brochure, not unlike current enclosures.

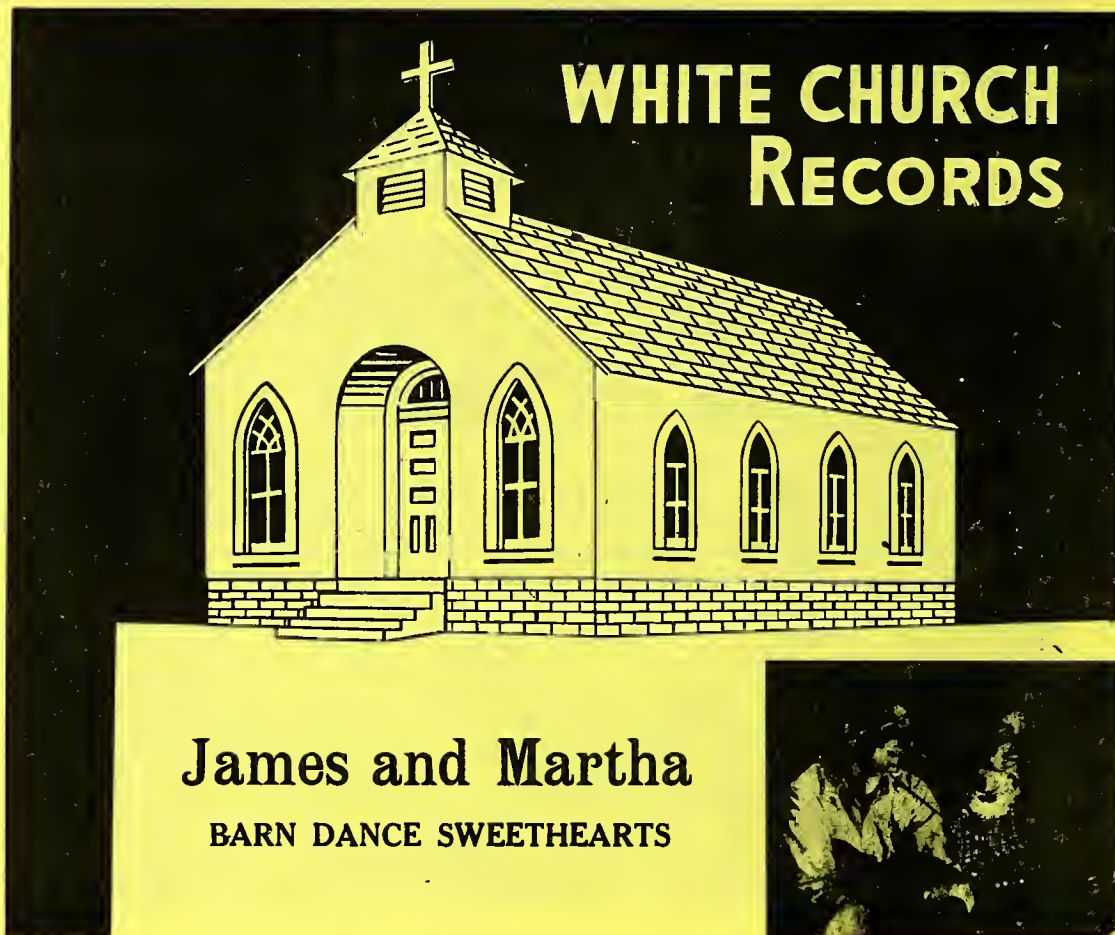
I do not know when the first set of discs in the area of American folk, country, or blues music was actually produced and sold in an album; I shall be in the favor of any reader who can supply a precise title or date. During my college years (1935-39) such "folk" albums were already on sale in Berkeley shops. By 1939 all the major firms -- Victor, Columbia, Decca -- had some



packaged folk or folk-like material on the market beyond their regular numerical series of race and hillbilly single discs. Naturally, small firms also prodded their "elders." To cite but one: During 1937 Musicraft was founded to issue "neglected" and "unprofitable" material such as harpsichord recordings by Ralph Kirkpatrick as well as "authentic American folk songs" by Carl Sandburg, Leadbelly, and the Hampton Institute Quartet.

The full story of the transition from singles to sets in the 1930s must be told elsewhere. It involved, of course, a conscious strategy of the industry for selling country music (black and white) to new urban buyers. Part of the technique was the inclusion of artistic and literary commentary that made sense to listeners who valued folk music as "pure" or "progressive," or both together.

In the 1940s--before, during, and after World War II--several hundred folk albums were released, some holding music, art and notes still important in the 1970s. By 1950-52 the ten-inch 78 rpm folk album was obsolete and the industry faced a second packaging shift to accommodate 33 1/3 rpm discs. The four pre-LP albums holding ten-inch records illustrated here all date from the 1940s. I have arbitrarily selected these out of many available in private and archival collections; each makes a different point about the interplay between producers and buyers in the folksong and country music field during the War years.



Carl Sandburg is best known to folklore students for his popular anthology *American Songbag* (1927); this book helped tens of thousands of new reader/listeners to cross the threshold which led "back to" traditional folksong. In a previous *JEMFQ* (#15) an early account by Lloyd Lewis was reprinted noting Sandburg's warmth as a concert performer. The cover photo of Sandburg used on Decca's album A-356 is typical of the poet-singer in the 1940s and indicates that Decca did not have to "sell" the artist in any special frame. All the items selected by Alan Lomax for *Cowboy Songs and Negro Spirituals* had previously appeared as Decca singles; subsequently, they were released by Decca as LPs. (A Sandburg Discography would help establish folksong boundaries felt by intellectuals over a four-decade span.)

To contrast with Sandburg--well known to urban folksong enthusiasts--I have selected a White Church set of sacred songs by James and Martha Carson. Curiously, this set produced by an obscure midwest firm about 1945 bore no specific album title. Also, James and Martha, The Barn Dance Sweethearts, dangled on the cover without a last name. James Roberts (who used the pseudonym Carson) is the son of fiddler Doc Roberts of Richmond, Kentucky. Father and son will be discussed in a series of articles beginning in this issue of *JEMFQ*. James' wife of the 1940s, Martha Amburgey, came from Neon, Kentucky and was first associated as a public performer with the Sunshine Sisters, a trio which made its debut on radio station WLAP (Lexington). The Carsons were popular country entertainers of sacred and

Asch Records.

Documentary #1 **STRUGGLE**

secular material precisely in the years when Alan Lomax was selecting country records to be repackaged for urban buyers of Decca's American Folk Music Series. However, the Carsons had virtually no "uptown" listeners.

Woody Guthrie seems so well known today that it is difficult to put his radical past in perspective. During 1940 he made a two-album set for Victor, *Dust Bowl Ballads* (P27 and P28), based partly on his own trek from Oklahoma to California and partly on literature about that happening. Shortly thereafter he began to record for Moses Asch. This association with Asch's various labels continued until Guthrie's death. *American Documentary Number One: Struggle* (Asch 360) combined traditional songs such as "Buffalo Skinners" and "Lost John" with such fresh Guthrie ballads as "Ludlow Massacre" and "1913 Massacre." These latter strike narratives, redolent of death, were depicted by David Stone Martin's cover lithograph of labor unionists burying their dead. Martin, born in Chicago in 1913, painted many murals in the 1930s before he turned to book and record jacket design. Fortunately, his illustrated *Mister Jelly Roll* (Alan Lomax, author) has been kept in print. Also, many of Martin's striking "Jazz at the Philharmonic" LP covers commissioned by Norman Granz for Verve Records are still to be found in used record marts. David Stone Martin can be praised as one of a handful of artists who made the American album cover a creative experience in the 1940s.



The cover photo on Merle Travis' *Folk Songs of the Hills* (Capitol AD 50) displays him in a cowboy Stetson and a lumberjack shirt. The dress was appropriate to either a country musician or a folksinger, but it did not clue the buyer to the fact that the album was rich in coal mining song. This set, recorded in Hollywood in 1946 and released a year later, held "Dark as a Dungeon" and "Sixteen Tons," two original Travis compositions. (The latter piece was catapulted into national fame in 1955 by Tennessee Ernie Ford.) In 1947 Capitol Records was a small but aggressive and imaginative firm. Its executives knew Merle Travis as a fantastic guitarist and country-western composer-performer of such hits as "Divorce Me C.O.D." and "No Vacancy."

With *Folk Songs of the Hills*, Capitol deliberately aimed Kentucky-born Travis at the "folk" audience supporting then-popular performers Richard Dyer-Bennett, Burl Ives, Susan Reed, and Josh White. That the effort worked is demonstrated by the response of one of the first, and most perceptive, of Travis' new fans, Alan Lomax. He showed his enthusiasm by playing the set's mining numbers in the spring of 1948 on a national Mutual radio series, "Your Ballad Man." While Lomax was introducing Travis to new listeners, the Kentuckian's country-western discs continued to sell to rural and rural-derived buyers.

The contrast between the four albums featured here is obvious; each at its time reached a special group of listeners. I doubt that purchasers of Woody Guthrie's *Struggle* in the 1940s would have found the James and Martha Carson White Church set palatable. I have no way of knowing how most fans of Guthrie or the Barn Dance Sweethearts would have judged Carl Sandburg at that time. However, I am reasonably certain that Merle Travis' Capitol offering did appeal to Sandburg's bookish auditors, to Guthrie's radical followers, and to the Carsons' gospel fans. In a sense *Folk Songs of the Hills*, so aptly titled, anticipated the audience contour of the "folksong revival" of the 1950s and 1960s.

There are many threads in any fabric and many fabrics in a full wardrobe. It is understood in folksong and popular culture study that audiences grow and dissolve as society changes. Album graphic art (and liner notes), which may be likened to cultural threads, reveal much about the fabric that clothes the American folksong audience.

--Archie Green
Labor Studies Center
Washington, D. C.

* * * * *

NEW JEMF REPRINTS AVAILABLE

We are pleased to announce the availability of the latest numbers in the JEMF Reprint Series. Numbers 17 through 24, these eight reprints comprise the July 1971 issue of *Western Folklore* and are available only as a single bound publication. Titled Commercially Disseminated Folk Music; Sources and Resources the eight papers deal with various aspects of the documentation and study of hillbilly music. The papers are: "The John Edwards Memorial Foundation," an introductory article by Eugene Earle; "Computerized Hillbilly Discography--The Gennett Project," by Norm Cohen, a progress report on the JEMF's discography project; "A Discography/Biography Journey: The Martin-Roberts-Martin Aggregation," by Archie Green, an example in the problems involved in the case study of a particular group of performers; "Song Folios and Related Resources in Hillbilly Music," by Joseph Hickerson; "Copyright: A Tool for Commercial Rural Music Research," by Guthrie Meade; "Radio and Personal Appearances: Source and Resources," by Bill C. Malone; "The Individual Song--'Billy the Kid,'" by D.K. Wilgus; and "Folk Song Discography," by Norm Cohen, a survey of currently available LP recordings suitable for demonstrating the historical development of hillbilly music through the 1920s and 1930s. The first seven papers were originally presented at a symposium of the Annual Meeting of the American Folklore Society in Los Angeles in November 1970.

The price of the set of reprints is \$1.00 to members of the Friends of the JEMF (please send membership number when ordering) and \$2.00 to all others. (california residents please add 5% sales tax.) The series should be particularly useful for classroom studies in the history of country music and in terms of the available resources. Please write for special prices on bulk purchases.

LAND NORRIS: A BRIEF BIOGRAPHY

(On May 2, 1971, Robert Nobley interviewed the son of Land Norris and obtained the information given in the following article. Concerning how this contact was made, Nobley writes:

"A college student in West Virginia happened to meet some young people by the name of King who were distant cousins of the children of Land Norris. I was told that Coleman Norris was Land Norris' nephew and that he lived in Dalton, Georgia. I wrote to Coleman using no street address and in a few days received a reply in which F. Coleman Norris stated that he was indeed Land Norris' son instead of nephew. I was really surprised when told that Mrs. Norris was still alive and they would bring her over for a short visit! The interview was recorded at Coleman's home at 502 Fairview Drive, Dalton."

* * * *

Steven Land Norris was born November 1, 1877, near Elijay, Gilmer County, Georgia. He was married on March 3, 1902, and had six children--five sons (Raymon, Norman, Herman, Coleman, and Ferman) and one daughter (Lillian). Ferman is the only living son who is a musician; he plays banjo and guitar. Norman played fiddle but he was killed in an automobile wreck a few years ago.

Land Norris was the originator and composer of "Fox Chase in Georgia" (see discography that follows) and actually was a fox hunter. However, he didn't want to catch the fox; he got his enjoyment just in hearing the dogs run. At various times, Norris had various occupations. He was at one time a fur trader and an herb hunter. For a period, he had been city treasurer of Dalton. During World War II he was a guard at Oak Ridge, Tenn. Norris was an expert penman.

Land Norris knew and played with Fate Norris of the Georgia Skillet Lickers, but there is no known relation. He also knew Riley Puckett, Gid Tanner, Fiddlin' John Carson, Bill Chitwood, and many others. His son Ferman played with Gid Tanner when he was a boy at home. Land played a lot with John Goolsby in Gilmer County.

In 1926 Land Norris went to New York City to make records at the request of the Okeh Phonograph Co. (see "Commercial Country Music Documents" in this issue of JEMFQ). When he got to New York, he forgot to note down the name of the hotel where he was staying, and he went out for a stroll around town only to forget his way back to the hotel. He was driven around by a helpful lady until the hotel was located.

Part of the words to Norris' song, "Groundhog," are, "Meat's in the cupboard, the hide's in the churn." This refers to a curing process to tan hides for leather.

Land had a good sense of humor and often laughed out loud while reading the comic strips in the newspaper. He died on July 10, 1951, after several strokes.

LAND NORRIS DISCOGRAPHY

The following discography lists all known recordings made by Stephen Land Norris. On all issued sides, Norris sang and played banjo. Data on the unissued sides was provided by Gus Meade. The three columns list master number (and issued take), title, and release number, respectively.

Ca. late March, 1924. Atlanta, Ga.

8619-a	Yellow Gal	OK 40096
8620-a	Groundhog	OK 40096

Ca. August 26, 1924. Atlanta, Ga.

8700-a	Cumberland Gap	OK 40212
8701-a	You Ought to be Arrested and Put in Jail	OK 40374
8702-a	Kitty Puss	OK 40212
8703-a	Fox Chase in Georgia	OK 40374

April, 1925. Atlanta, Ga.

9083-a	Gambling Man	OK 40404
9084-a	Muskrat	OK 40404
9086-a	Charming Betsy	OK 45033

Ca. July 1, 1925. Atlanta, Ga.

9194-a	Dogwood Mountain	OK 40433
9195-a	Pat that Butter Down	OK 45017
9196-a	Little Birdie	OK 45006
9197-a	Dinah	OK 45017
9199-a	I Love Somebody	OK 45033
9200-a	Ida Red	OK 45006
9201-a	Red Creek	OK 40433

April 27, 1926. New York.

80009-a	The Old Grey Mare	OK 45047
80010-a	Johnnie	OK 45047
80011	The Old Jim Crow	Unissued

April 28, 1926. New York.

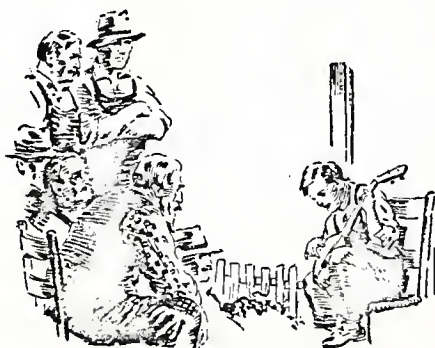
80012-a	Bum-Dalay	OK 45058
80013	A Pilgrim's Song	Unissued
80014	Some Sweet Day Bye and Bye	Unissued
80015	I've Wandered to the Village Tom	Unissued
80016-a	Getting Into Trouble	OK 45058

COMMERCIAL MUSIC DOCUMENTS: Number Nine

The discography of recordings by Land Norris that appears on the previous pages of this issue of *JEMFQ* indicated that Norris had one recording session in New York--his last one--in April 1926. Recording data for early Okeh sessions are scarce; for most sessions prior to 1925 recording dates, personnel, and titles of unissued sides are generally unobtainable. For this reason, letters such as the one reproduced here, from the Okeh staff to Land Norris, are often of particular importance in fixing time and place of recording sessions.

The letter from Okeh's executives is particularly interesting in that it indicates its writers felt they could have some songs ready for Norris to learn upon his arrival in New York. Early recording artists have generally indicated that they were left free to make their own choices for material to be recorded; here we see early evidence of the A&R men beginning to exert an influence on the artist's choice of selections. Just which selections they had in mind for him to try, we may never know. It does seem, however, that at his New York sessions Norris recorded a preponderance of ballads and narrative songs, in contrast to the banjo tunes that comprised the bulk of his previous recordings.

Finally, there is an amusing note to the whole business; the contents of the letter indicate that there was some confusion regarding the terms agreed upon. We can easily imagine why, if the obtuse prose of this sample of Okeh correspondence is typical.



Sacred and Old Time Tunes

- | | |
|------------------------|--|
| 40390
10 in.
75c | SAFE IN THE ARMS OF JESUS—Singing with Organ
Accomp. The Jenkins Family |
| | MILK AND HONEY—Singing with Guitar and Mandolin
Accomp. The Jenkins Family |
| 40389
10 in.
75c | NOBODY'S BUSINESS—Singing with Guitar
Accomp., Chas. Nabell |
| | THE SHERIFF SALE—Singing with Guitar
Accomp., Chas. Nabell |
| 40393
10 in.
75c | FLOYD COLLINS IN SAND CAVE—Singing with Guitar
Accomp. Blind "Andy" |
| | THE COUNTRY CHURCH YARD—Singing with Guitar
Accomp. Blind "Andy" |

Okeh Records

(From *Talking Machine World*, July
15, 1925.)



Land Norris, date unknown. (Photo and letter on facing page courtesy of Robert Nobley and the Norris family.)



OKeh-Odeon Records



GENERAL PHONOGRAPH CORPORATION

OTTO HEINEMAN, PRESIDENT

25 WEST 45TH STREET

TELEPHONE BRYANT 6073
CABLE ADDRESS "HOMEFILM"

FACTORIES
ELYRIA, OHIO
NEWARK, N.J.
PUTNAM, CONN.

BRANCH OFFICES
BOSTON, MASS.
CHICAGO, ILL.

NEW YORK

April 10th, 1926.

Mr. Land Norris
Atco
Ga.

Dear Sir:

We have just received your letter of the 29th which we do not understand inasmuch as we have received a few days ago your letter of April 5th and which we answered April 7th, asking you to be in New York on April 27th and 28th to make some recording and at which time we would suggest your making eight selections so that we would suggest your picking out the best eight numbers that you now have and when you arrive here, we will undoubtedly be able to give you one or two which you can learn in a very short time.

We will send you our check the early part of next week to cover your expenses.

Yours very truly,

GENERAL PHONOGRAPH CORPORATION

William W. Britzsch
Vice-President in Charge of Sales.

THE GREAT ALLEN BROTHERS SEARCH

by Donald Lee Nelson

[Every reader with even passing acquaintance with the growing volume of literature on early hillbilly and blues musicians and singers has encountered the phrase, ". . . nothing is known about his life or whereabouts." In this day of social security, credit bureaus, labor unions, driver's licenses, and a host of other means of identification it is hard to appreciate the difficulties in tracking down a performer who was widely known less than forty years ago. To our knowledge, Don Nelson's determined efforts to locate the Allen Brothers are unmatched in hillbilly music scholarship, and his account of his procedure is an illuminating documentation of the steps that can be taken in such a search. His labors were rewarded with a trip to the home of Mr. and Mrs. Lee Allen during July, and in the next issue of JEMFQ we will publish Nelson's account of the lives and careers of Lee and Austin Allen. During the same trip, Nelson had fruitful interviews with Alfred J. Karnes, son of Alfred G. Karnes, and with John Walker, leader of Walker's Corbin Ramblers. Articles on these musicians will also be forthcoming in JEMFQ.]

* * * * *

Allen Brothers records are scarce, there's no doubt about it. After listening to what few 78's he can get hold of, plus the few reissue LP tracks, the country collector (or blues collector, for that matter) begins to develop an interest in the music of the Allens. The exceptionally free style which flows through their well-defined selections arouses interest in the performers themselves.

After making a number of inquiries about the Allens, I found that my most scholarly friends had little information, save the fact that they were Chattanoogaans. I was told to contact Bob Pinson, who, along with Fred Hoeptner, had made a journey to that Tennessee city in 1959 in an effort to locate them. Bob kindly gave me the name of a man who had been a neighbor of the Allens during their recording days, and who still lived in the area. Via telephone the man informed me that Mr. and Mrs. W. T. Draper, also of Chattanooga, would have more information than anyone else. I foolishly conjured up the fantasy that the Drapers would be close correspondents of the brothers. Through phone conversations with both Mr. and Mrs. Draper I was told that Austin Allen had married Miss Ethel Madden, daughter of a Chattanooga medical man. Both of Miss Madden's parents were known to be deceased.

Assuming that there must still be relatives in the vicinity (and because the directory showed too many Allens to contact) I wrote to all ten Maddens listed in the Chattanooga phone book, enclosing self-addressed, stamped envelopes. I received only three replies, all of which were negative. I next wrote to three radio stations in the area which advertised country music as a specialty. None answered my letters.

Realizing my novice-like status as a researcher, I wrote to the Encyclopedia Britannica--not for information on the Allen Brothers, but for advice on tracking them down. Their reply was a cheaply reprinted form letter, telling me that I

was ineligible to receive information. Recalling the financial burden my parents undertook to furnish me with these books, I felt genuinely disgusted.

Because Austin had married the daughter of a doctor, I contacted the medical societies in the area. The few replies I did receive informed me that the man had been a dentist, not a physician. Letters to all funeral homes in the neighborhood brought many replies, but no information.

Believing that the State Registrar's office in Nashville might have a lead, I contacted them, furnishing, as I had in each letter I so laboriously wrote, the pittance of information I had, and asking for any scrap of help. Mrs. Thomas of that office undertook a monumental task and returned birth certificates for two children, offspring of Austin and Ethel Allen.

Mrs. Thomas' superhuman efforts were only equalled by Mrs. Ora Wilson of the Chattanooga Public Library. Via old city directories, Mrs. Wilson obtained addresses at which the Allens had lived. Very little information was present on Lee Allen, believed to be the younger brother, but addresses for Austin were present until 1933. The Drapers had felt that this was the year Austin and family had removed to New York City. Ethel Allen's father and mother were listed in the city directories until 1938 and 1942, respectively.

Several great inspirations came to me during this project, chief of which was the notion that church records might provide a lead. I wrote to several churches and religious organizations; not one church acknowledged my inquiries, and the sole religious group provided no enlightenment.

Mrs. Ruth Robinson of the Chattanooga Times replied to a query by saying, "Old newspapermen, unlike old soldiers, do die." No one on the paper recalled the Allens.

An examination of the two birth certificates in my possession told me that Austin Ambrose Allen was born in 1901 in Franklin County (not Chattanooga) Tennessee. Ethel Madden was born in Huntsville, Alabama in 1905. A letter dispatched to the Alabama State Registrar (in order to see if she had brothers or sisters) was returned with the information that birth records from that vicinity were not maintained until 1908. Franklin County's answer was equally discouraging.

Letters to Columbia and Victor for any shred of fact on the Allen Brothers, even old addresses, were handled with "We have no information on file." Despair caused notes to music shops, teachers' associations, long-time businessmen, and a bushel of other grasp-at-straw sources. Nothing at all.

A final conversation with Mrs. Draper netted the fact that after the death of her dentist-husband, Austin's mother-in-law had become a housekeeper for the E. D. Alexander family. I contacted Mrs. Wilson of the Public Library, and by genuine sleuthing of the city directories, she managed to trace the family down.

Taking the new information, I dialed Mrs. Alexander. She recalled that Mrs. Madden had married a Dr. Garrett of Rossville, Georgia, but that the doctor was also deceased.

ASCAP, under whose auspices "A New Salty Dog" and probably many other Allen

Chattanooga Boys

Radio and Broadcast Artists

go "on record" with

"Chattanooga Blues"
& "Shanghai Rooster"

Latest VICTOR Release

No. V-40326—10-Inch—75c



The Allen Bros. (Themselves) and Five More
of Their Recent Record Hits You'll Want!

John Allen Bros. —
"Heckle Me Not"

John Allen Bros. —
"Heckle Me Not"

John Allen Bros. —
"Heckle Me Not"

John Allen Bros. —
"Heckle Me Not"

John Allen Bros. —
"Heckle Me Not"

Brothers compositions were registered, had no direct information. Mrs. Judy Dalton of their Nashville office offered to re-check if more information could be supplied.

Believing that the Austin Allens had migrated to New York City, I composed a raft of mail for various city departments seeking tidings of some sort. From the very few replies I was graciously granted, it became clear that civil servants in that city were not about to be bothered.

Another correspondence with the Tennessee State Registrar divulged that Austin Allen's daughter had received a copy of her birth certificate at a New York City apartment house in 1947, and her brother had obtained his birth record through a 20th Century Fox Studios official in 1960. The manager of the daughter's apartment has never replied, while involved phone connections to the now retired motion picture man exacted an immediate "I don't remember it at all."

About this time I began to surmise that Austin and Lee Allen might have been pseudonyms for Vernon Dalhart and Carson Robison. Phone bills were clawing at the \$30.00 figure, and I was considering asking for the bulk rate at the post office. I called myself the world's leading authority on the Allen Brothers, knew Austin's wife's family tree as I knew my own--but I couldn't locate them.

A final shot at 20th Century Fox, complete with drawn-out explanations, was met with S. O. P. run-arounds. I wanted information on an employee, not Elizabeth Taylor's telephone number. Letters to more churches, court houses, trade journals, and the like, brought only replies from the second--courteous, but uninformative.

Mrs. Judy Dalton of ASCAP wrote to me again, some four or five months after my search began. In the letter she said that she had been passing a phone conversation when she was asked to speak to the party on the other end. The voice identified herself as Mrs. Lee Allen. Mrs. Dalton remembered my inquiry, told Mrs. Allen of it, and sent me the letter air mail.

At first I feared that it might be the wrong Mrs. Allen (so many great leads had gone sour), but I called the Allen home in Lebanon, Tennessee (only 30 miles from what the natives call "Music City, U.S.A."), and spoke with Mrs. Allen. I identified myself--*and found that she had been trying to contact me.* When I collected my senses and explained the situation, I was told that I definitely had the right Lee Allen. Austin had passed away some years before, but Lee and family had been living within a hundred mile radius for many years.

When the long-searched-for Lee Allen came to the telephone, that strong, unmistakable voice expressed some amused surprise that I was so pleased at finding him.

Neither he nor his wife realized they had ever been lost.

--Westwood, California

A PRELIMINARY VERNON DALHART DISCOGRAPHY. PART IV: STARR RECORDINGS

In this segment of our continuing Dalhart discography we list recordings made for the Starr Piano Co. and released on Gennett, Champion, and various affiliated labels. Sources, acknowledgements, and label and instrument abbreviations are at the end of the listing.

The arrangement of the data is as follows. Column 1: Master number and take; issued take is underlined. It is assumed that all releases were made from the same (underlined) take unless specifically noted to the contrary. In cases where two takes have different ledger dates they are listed in separate lines. Column 2: Ledger date (month/date). As all of Dalhart's recordings were made in New York, this date, indicating the date the masters were received at the company's head offices in Richmond, Ind., is not exactly the recording date, but is probably very close to it. Thus, although in many cases different takes of the same title have different ledger dates, it is not known for certain that they actually were recorded on different dates. In a few instances the ledgers give no dates at all; in such cases dates are interpolated and usually marked with a question mark. Column 3: Title, followed by a numerical code indicating instrumental accompaniment, when given in the company ledgers. All titles feature vocal solos by Dalhart unless noted otherwise, as in the few cases of duets by Dalhart and Carson Robison (VD & CR). The remaining columns list release numbers and labels.

6018	?	Till We Meet Again	Ge 4506
7077A	Jun '19	Carolina Sunshine	Ge 4550
7740A	Jan '22	Dear Old Southland	Ge 4827
8486	Aug '23	Struttin' Jim	Ge 5246
8487A	Aug '23	Last Night On the Back Porch	Ge 5246
?	?	Can't Yo' Heah Me Callin' Caroline	Ge 5315

<u>1924</u>			
8729AB	1/?	Nine O'Clock Sal	Ge 5366, Si 4047 (VD w/Ladd's Black Aces)
8796A	3/?	What'll I Do	Ge 5406
8798	3/?	Little Old Lady	Ge 5406
8912A	?	Where Is That Old Gal of Mine	Ge 5529
8954A	6/?	Hard-Hearted Hannah	Ge 5494, Cx 40346, EBW 4104
8955A	6/?	Bringing Home the Bacon	Ge 5494, Cx 40346, EBW 4104
Last two by Windy City Jazzers: VD & Ed Smalle, kazoo; Tom Griselle, pno; Harry Reser, bjo.			
8966A	6/29?	I Need You	Ge 5498
8967	6/29?	Dancin' Blues	Ge 5498

Last two by Birmingham Blue Buglers: VD, kazoo; Ed Smalle, kazoo/pno; John Cali, bjo.			
9049A	8/?	Sing a Little Song	Ge 5529
9147A	10/28	The Prisoner's Song	Ge 3030, Si 3030, Her 75505, Clg 163, Clg 319 Ch 15073, Ge 5588, Si 5588, WS 20174
9148AB	10/28	Way Out West in Kansas	Unissued
9149	10/28	The Wreck of the 97	Ge 3019, Ge 5588

Note: Mx 9149 was replaced by Mx 9617; see below.

<u>1925</u>			
9364A	2/26	A Boy's Best Friend Is His Mother	Ge 3030, Si 3030, Her 75505, Clg 161, Clg 322 Ch 15155, Ge 5675
9365	2/26	In the Baggage Coach Ahead	Unissued
9365A	3/5	" " " " "	Ge 3019, Her 75503, Clg 162, Clg 311, Ch 15155, Ge 5675
9473A	4/24	I Will Never Forget My Mother and	Ge 3051, Si 4018, Her 75511, Clg 163
9473	4/22	My Home (Labels give title as "Mother and Home")	
9474A	4/24	The Runaway Train	Ge 3051, Si 4018, Her 75511, Clg 162, Clg 311
9474	4/22	" " "	Ch 15017
9612	6/23	The New River Train	Ge 3084, Si 3084, Her 75506, Clg 165, Clg 321
9615A	6/27	" " " "	Unissued

9616	6/23	The Little Rosewood Casket	Ge 3084, Si 3084, Her 75506, Clg 164, Clg 322
9616A	6/27	" " " "	Ch 20323
9617	6/23	The Wreck of the Old Southern 97	Ge 3019, Her 75503, Clg 161, Clg 320 Ch 15121, Ge 5588, Si 5588
Note: Mx 9617 was replaced by Mx. GEX 1254 on 1928/7/13; see below.			
9669	7/18	I Wish I Was a Single Girl	Ge 3107, Her 75504,
9669A	7/21	Again -1,3	Ch 15035
9670	7/21	The Sneezing Song -1,3	Ge 3107
9670A	7/22	" " "	Unissued
9702A	8/31	The Lightning Express	Ge 3129, Si 3129, Her 75501, Clg 165, Clg 320
9702	8/28	" " "	Ch 15017
9703A	8/31	Blue Ridge Mountain Blues	Ge 3129, Si 3129, Her 75501, Clg 164, Clg 314
9703	8/28	" " " "	Unissued
9714	9/14	The John T. Scopes Trial	Ge 3134, Si 3134, Clg 166,
9714A	9/11	" " " " "	Ch 15025
9715	9/14	Bryan's Last Fight	Ge 3134, Si 3134, Clg 166,
9715A	9/11	" " "	Ch 15025
9716	9/14	Just Tell Them That You Saw Me	Ge 3143, Si 4012, Her 75507, Clg 167, Clg 310
9716A	9/11	" " " " " " "	Ch 20323
9717A	9/14	Jesse James	Ge 3143, Si 4012, Her 75507, Clg 503
9766A	10/13	The Convict and the Rose	Ge 3168
9767A	10/13	The Wreck of 1256 -1,2,4	Ge 3158, Si 3812, Bu 8012, Clg 231, Clg 502
9768AB	10/13	The Wreck of the Shenandoah -1,2,4	Ge 3158, Si 3812, Clg 506 Ch 15048
9807A	11/07	Stone Mountain Memorial	Ge 3179, Si 3827, Her 75524, Clg 506
9808A	11/07	Mother's Grave	Ge 3179, Si 3827, Clg 167, Clg 312
9853A	11/24?	The Dream of the Miner's Child	Ge 3197, Her 75502, Clg 505
9854A	11/24?	The Death of Floyd Collins	Ge 3197, Her 75502, Clg 160, Clg 315(?) Ch 15048 Clg 318
Note: Ch 15048, and possibly other labels had Mx 9854A replaced by GEX 1257 after 1928/7/13--possibly titled "Sand Cave" as by Edward Johnson.			
9896A	12/18	The Unknown Soldier's Grave	Ge 3238, Her 75517, Clg 157, Clg 323 Ch 15073
9897AB	12/15	Behind Those Gray Walls	Ge 3222, Si 3856, Her 75516, Clg 230, Clg 502
9898A	12/15	The Letter Edged in Black	Ge 3222, Her 75516, Clg 160, Clg 319
9898	12/21	" " " " "	Unissued
	1926		
9947	1/28	Life of Tom Watson -1,2	Ge 3238, Si 3856, Her 75517, Clg 505
9947A	1/26	" " " "	Unissued
9948	1/26	Zeb Turney's Gal -1,2	Ge 3251, Her 75525, Clg 157, Clg 316
9948AB	1/28	" " "	Unissued
9949A	1/26	Sydney Allen -1,2	Ge 3251, Her 75525, Clg 231
9949	2/1	" " "	Unissued
9959A	2/8	Behind the Clouds -1,2	Ge 3254
9960A	2/8	You're Always a Boy to Mother -1,2	Ge 3254 (issued as "...Baby to Mother"?)
9989A	2/23	The Engineer's Child -1,2	Ge 3260, Clg 155, Clg 313 Ch 15076 Clg 230
9990A	2/23	The Freight Wreck at Altoona -1,2	Ge 3260, Her 75524, Clg 156, Clg 317 Ch 15076 Bu 8012
X84A	4/24	I'm Satisfied With You	Unissued
X85AB	4/26	Guy Massey's Farewell -1,2	Ge 3304
X86AB	4/26	The Governor's Pardon -1,2	Ge 3304
X111	5/17	The Great Titanic -1,2	Ge 3311, Si 3828, Her 75518, Clg 155, Clg 317 Ch 15121

Note: Mx GEX1278A was used on Ch 15121 after 1928/7/13

X111A	5/14	The Great Titanic	Unissued
X112A	5/14	The Ship That Never Returned -1,2	Ge 3311, Si 3828, Her 75518, Clg 156, Clg 315? Clg 318
X208A	7/12	The Old Fiddler's Song -1,2	Ge 3350, Si 3829, Her 75522, Clg 154, Clg 316 Ch 15137 Bu 8066
X209A	7/12	Puttin' On Style -1,2	Ge 3364, Clg 150, Clg 314
X220AB	7/15	Lay My Head Beneath a Rose -1,2	Ge 3350, Si 3829, Her 75522 Ch 15137, Si 8066? Bu 8066
X230A	8/24	Put My Little Shoes Away	Ge 3364, Si 3857, Her 75521, Clg 154
X230	8/23	" " " " "	Unissued
X232A	8/23	Papa's Billy Goat -1,2	Ge 3365, Si 3857, Her 75531, Clg 150, Clg 313 Ch 15147
X251	9/04	There's A New Star In Heaven	Unissued
X251A	9/07	Tonight (Rudolph Valentino)	Ge 3370, Clg 188
X251B	9/10	" " " " "	Ch 15139
X252	9/04	An Old Fashioned Picture	Ge 3370, Clg 149, Clg 309
X252AB	9/10	" " " " "	Ch 15139
GEX279AB	9/28	The Miami Storm	Ge 3378, Si 3839, Her 75527, Clg 188, Clg 369 Ch 15165 GS 2005, Clg 323, Clg 503
GEX280A	9/28	Billy Richardson's Last Ride	Ge 3378, Si 3839, Her 75527, Clg 149, Clg 310 GS 2005
GEX349	11/20	Just a Melody -- VD & CR	Rejected
GEX349A	11/19	" " "	Rejected
GEX350	11/20	When You're Far Away -- VD & CR	Rejected
GEX350AB	11/19	" " " " "	Rejected
GEX386A	12/20	Just a Melody -- VD & CR	Ge 6012, Si 5007, Her 75533, Clg 224
GEX386B	12/15	" " "	Ch 15197, Si 8011, GS 2018 VaAu XA18024
GEX387	12/20	When You're Far Away -- VD & CR	Ge 6012, Si 5007, Her 75533, Clg 224
GEX387A	12/15	" " "	Ch 15197, Si 8011, GS 2018
	1927		
GEX501A	2/07	Wreck of the Royal Palm -1,2	Ge 6051, Si 5005, Her 75540, Clg 243, VaAu XA18019 Ch 15232, Si 8139, Si 25005, Spt 9236
GEX502A	2/07	Wreck of the Number Nine -1,2	Ge 6051, Si 5005, Her 75540, Clg 243, Clg 321 Ch 15232, Si 8139, Si 25005, Spt 9236 Ga P122, VaAu XA18019
GEX503A	2/07	Sad Lover -1,2	Rejected /Si 25087
GEX547A	4/02	My Blue Ridge Mountain	Ge 6076, Si 5087, Her 75544, Clg 271, Clg 730
GEX547	3/30	Home -- VD & CR	Ch 15246, Si 8143, BP 8028, Spt 9230
GEX548A	4/02	Get Away Old Man, Get	Ge 6076, Si 5016, Her? Clg 271, Clg 730
GEX548	3/30	Away -1,2,3,5	Ch 15260, Si 8131, Si 25016, Spt 9228
		Note: Ledgers show this was intended for Her 75546; GEX651 was actually used.	VaAu XA18024
GEX549A	4/02	Barbara Allen -1,2,3	Ge 6136, Si 5016, Her 75544, Clg 268, BP 8028
GEX549	3/30	" "	Ch 15246, Si 8131, Si 25016, Spt 9228
GEX650AB	5/16	The Mississippi Flood -1,2,3	Ge 6136, Si 5063, Her 75546, Clg 268, BP 8027
GEX650	5/14	" " "	Ch 15278, Si 8133, Si 25063,
GEX651	5/14	The Engineer's Dream -1,2,3	Ge 6204, Si 5090, Her 75546
GEX651A	5/16	" " "	Ch 15355, Si 8136, Si 25090, Spt 9234
GEX652	5/14	Sad Lover -1,2,3	Ge 6169, Si 5090, Ga P122, BP 8027 Ch 15355, Si 8136, Si 25090, Spt 9234
GEX661ABC	5/31	Lindbergh (The Eagle of the U. S. A) -1,2	Ge 6169, Si 5087, Her 75555, Clg 369 Ch 15286, Si 8144, Si 25087, Spt 9238

Note: Both takes B and C were approved for use; it is not certain which was actually used. Possibly both were.

GEX861 9/12 When the Moon Shines Down Upon S1 8140, Spt 9237, Ch 15375, S1 5062, S1 25062
 GEX861A 9/17 the Mountain -1,2 Her 75569, Spr 347, Be 1170, Ge 6374
 GEX862A 9/17 Cindy -1,2 S1 8140, Spt 9237, Ch 15393, S1 5062, S1 25062
 GEX862,B 9/12 " Her 75569, Spr 347, Clg 405 Ge 6289
 GEX863A 9/17 My Boy's Voice -1,2 S1 8133, Spt 9231, Ch 15375, S1 5063, S1 25063
 GEX863,B 9/12 " " " Her 75571, MW 4952, Ge 6289
 GEX864 9/12 If Your Love Like the Roses S1 5063, S1 25063
 GEX864A 9/17 Should Die -- VD & CR
 Note: On S1 5063 and S1 25063, GEX864 was replaced by GEX650B in May 1928
 The mate, GEX863A, remained in use.

1928

GEX1254A 5/22 Wreck of the Old Southern 97 -1,2,3 S1 8141, Spt 9241, Ch 15121, Ge 6654
 Note: GEX1254A replaced Mx. 9617 on sides using it after 1928/7/13
 GEX1252AB 5/22 The Prisoner's Song -1,2,3 S1 8138, Spt 9235
 GEX1256A 5/22 Wreck of the 1256 -1,2,3 S1 8142, Spt 9239
 GEX1257AB 5/22 Death of Floyd Collins -1,2,3 S1 8134, Spt 9227, Ch 15048
 Note: GEX1257A replaced Ms. 9854 on Ch 15048 on 1928/7/13.
 GEX1258A 5/22 The Engineer's Child -1,2,3 S1 8135, Spt 9233
 GEX1259A 5/22 Wreck of the C. & O. #5 -1,2,3 S1 8145, Spt 9240, Ch 15907
 GEX1260A 5/22 The Convict and the Rose -1,2,3 S1 8135, Spt 9233
 GEX1273A 5/23 The Little Rosewood Casket -1,2,3 S1 8133, Spt 9231, Ch 15906, Ch 45076
 GEX1274A 5/23 A Letter Edged in Black -1,2,3 S1 8134, Spt 9227, Ch 15906, Ch 45076
 GEX1275A 5/23 Jim Blake -1,2,3 S1 8145, Spt 9240, Ch 15546
 GEX1276A 5/23 Just Tell Them That You S1 8132, Spt 9229, Ch 15583, S1 4012, Ge 6512
 Saw Me -1,2,3
 GEX1277AB 5/23 Jesse James -1,2,3 S1 8132, Spt 9229, Ch 15546, S1 4012
 GEX1278A 5/23 Sinking of the Great Titanic -1,2,3 S1 8137, Spt 9232, Ch 15121
 Note: GEX1278A replaced X111 on Ch 15121 after 1928/7/13.
 GEX1279A 5/23 The Ship that Never Returned -1,2,3 S1 8137, Spt 9232, Ch 15907
 GEX1284A 5/23 Oh Dem Golden Slippers -1,2,3,6 S1 8143, Spt 9230, Ch 15567, Ch 33005, Ge 6512
 -- VD & CR
 GEX1285A 5/23 When the Sun Goes Down Again S1 8144, Spt 9238, Ch 15583, Spr 2546
 VD & CR -1,2,3,6
 GEX1286A 5/25 Wreck of the Shenandoah -1,2,3 S1 8142, Spt 9239, Ch 15048
 Note: GEX1286 replaced Mx. 9768 on Ch 15048 after 1928/7/13.
 GEX1287AB 5/25 A Boy's Best Friend Is His S1 8138, Spt 9235, Ch 15648, Ch 45031, Ge 6654
 Mother -1,2,3
 GEX1288A 5/25 In the Baggage Coach Ahead -1,2,3 S1 8141, Spt 9241, Ch 15648, Ch 45031
 GEX1289AB 5/25 Can't You Hear Me Calling, S1 8255, Spt 9154
 Caroline -1,2,3

Label AbbreviationsInstrument Abbreviations

Be -- Bell	Ge -- Gennett	1 -- guitar
BP -- Black Patti	GS -- Herschel Gold Seal	2 -- violin
Bu -- Buddy	Her -- Herwin	3 -- harmonica
Ch -- Champion	MW -- Montgomery Ward	4 -- cornet
Clg -- Challenge	S1 -- Silvertone	5 -- jews harp
Cx -- Claxtonola	Spr -- Superior	6 -- banjo
EBW -- Edison Bell Winner	Spt -- Supertone	
(British)	VoAu - Vocalion (Australian)	
Ga -- Gaiety (Australian)	WS -- Weile Special	

These data are taken from Starr company ledgers, microfilm copies of which are in JEMF files (see JEMFQ #13, p. 2). Additional data from Will Roy Hearne, John MacKenzie, and Robert Olson. Further additions and corrections will be gratefully received.

JOHNNY CASH DISCOGRAPHY SUPPLEMENT

PART II

by John Smith

III. COLUMBIA LABEL

Where more than one master was made of one title, the unreleased masters will show (NR) under the release number heading. Titles marked with UNISSUED are those which were only recorded once and to date have not been released. In the fall of 1970 Columbia Records changed to a new numbering system used for all album releases on their several labels. The new numbering sequence started with 30001 and will run consecutively for all releases. However, actual order of release is not always in numerical order. Release dates are not given for the albums but they are listed in their chronological release order.

A. INDIVIDUAL TITLES

<u>Master Nos. and Recording Dates</u>	<u>Title</u>	<u>Release Numbers</u>
<u>February 17, 1969</u>		
NCO-98936	Southwind	KCS-9943
NCO-98937	The Devil to Pay	KCS-9943
<u>February 18, 1969</u> ¹		
NCO-98938	One too many mornings	Unissued
NCO-98939	Mountain dew	Unissued
NCO-98940	I still miss someone	Unissued
NCO-98941	Careless love	Unissued
NCO-98942	Matchbox	Unissued
NCO-98943	That's alright, mama	Unissued
NCO-98944	Big river	Unissued
NCO-98945	Girl from the north country	KCS-9825
NCO-98946	I walk the line	Unissued
NCO-98947	You are my sunshine	Unissued
NCO-98948	Ring of fire	Unissued
NCO-98949	Guess things happen that way	Unissued
NCO-98950	A closer walk with Thee	Unissued
NCO-98951	"T" for Texas	Unissued
NCO-98952	Blue yodel #4	Unissued
NCO-98953	Blistered	NR

¹Masters NCO-98938 through NCO-98952 are duets with Cash and Bob Dylan.

February 24, 1969 Recorded live at San Quentin Prison.¹

NCO-99102	Wreck of the old '97	CS-9827
NCO-99103	I walk the line	CS-9827
NCO-99104	Darlin' Companion (w/J. Carter)	CS-9827
NCO-99105	Starkville city jail	CS-9827
NCO-99106	San Quentin (#1)	CS-9827
NCO-99107	San Quentin (#2)	CS-9827
		4-44944
		4-33177
NCO-99108	Wanted man	CS-9827
NCO-99109	A boy named Sue	CS-9827
		4-44944
		4-33177
NCO-99110	Peace in the valley	CS-9827
NCO-99111	Folsom prison blues (J. Carter)	Unissued
NCO-99112	I walk the line (Carter Family)	Unissued
NCO-99113	Drum solo (W. S. Holland)	Unissued
NCO-99114	Ring of fire (Statler Brothers)	Unissued
NCO-99115	Folsom prison blues (Carl Perkins)	Unissued
NCO-99116	Folsom prison blues	CS-9827

July 24, 1969

NCO-99210	To beat the devil	KCS-9943
NCO-99211	Come along and ride this train	Unissued
NCO-99212	Six white horses	Unissued

August 18, 1969

NCO-99223	I've got a thing about trains	KCS-9943
NCO-99224	Route #1, box 144	KCS-9943
NCO-99225	Blistered	NR
NCO-99226	Jimmy Howard	Unissued

August 19, 1969

NCO-99227	Sing a traveling song	KCS-9943
NCO-99228	Wrinkled,crinkled,wadded dollar bill	KCS-9943

August 20, 1969

NCO-99229	If I were a carpenter (w/J. Carter)	4-45064
		KCS-9943
		4-33182
NCO-99230	See Ruby fall	4-45020
		KCS-9943
		4-33186
NCO-99231	You're the one I need	Unissued

¹The cuts marked UNISSUED from this performance amount to each performer only singing one or two lines from the song at the close of the show. Even NCO-99116 is a shortened version.

September 10, 1969

NCO-101014	Blistered	4-45020 KCS-9943 4-33186
NCO-101015	Jesus was a carpenter	KCS-9943
NCO-101016	You're the one I need	Unissued
NCO-101017	'Cause I love you (w/J. Carter)	4-45064 KCS-9943

March 9, 1970

NCO-101425	What is truth	4S-45134 4-33182
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July 10, 1970 (1)

NCO-104588	Sunday mornin' comin' down	4-45211 KC-30100
NCO-104589	I'm gonna try to be that way	4-45211 KC-30100
NCO-108544	Come along and ride this train	KC-30100
NCO-108545	Six days on the road	KC-30100
NCO-108546	There ain't no easy run	KC-30100
NCO-108547	The sailor on a concrete sea	KC-30100
NCO-108548	These hands	KC-30100
NCO-108549	Mississippi Delta Land	KC-30100
NCO-108550	Detroit City	KC-30100
NCO-108551	Uncloudy day	KC-30100
NCO-108552	No setting sun	KC-30100
NCO-108553	Here was a man	KC-30100

October 8, 1970

NCO-108591	I walk the line (vocal & orch.)	S-30397
NCO-108592	Flesh and blood (vocal)	4-45269 S-30397
NCO-108593	The world's gonna fall on you (vocal)	S-30397
NCO-108594	Hungry (vocal)	S-30397
NCO-108595	This town (vocal)	S-30397
NCO-108596	Flesh and blood (guitar inst.)	Unissued
NCO-108597	Flesh and blood (instrumental)	S-30397
NCO-108598	'Cause I love you (vocal)	S-30397
NCO-108599	Standing on the promises/amazing grace	S-30397
NCO-108600	I walk the line (vocal & guitar)	Unissued
NCO-108601	Face of despair (vocal)	S-30397
NCO-108602	'Cause I love you (string instrumental)	S-30397
NCO-108603	'Cause I love you (guitar instrumental)	Unissued
NCO-108614	This side of the law (vocal)	4-45269

(1) The masters for this session were actually taken from the sound-track of Johnny's ABC-TV shows during the January to June, 1970 season. However, they were not given master numbers until later in the year. Exceptions are masters NCO-104588 and NCO-104589 which were taken from a later show and given current numbers. All masters were recorded live at the Ryman Auditorium.

S-30397

October 9, 1970 (1)

NCO-108604	Movin' (vocal)	S-30385
NCO-108605	Rollin' Free (inst. by Tenn. Three)	S-30385
NCO-108606	Wanted Man (vocal)	S-30385
NCO-108607	Little Man (inst. by Tenn. Three)	S-30385
NCO-108608	Ballad of Little Fauss and Big Halsy (inst. by Tenn. Three)	S-30385
NCO-108609	Ballad of Little Fauss and Big Halsy (vocal)	S-30385
NCO-108610	706 Union (inst. by Tenn. Three)	S-30385
NCO-108611	Rollin' Free (vocal)	S-30385
NCO-108612	Movin' (inst. by Tenn. Three)	Unissued
NCO-108613	Little Man (vocal)	S-30385
NCO-101477	True Love Is Greater Than Friendship (vocal by Carl Perkins)	S-30385

December 10, 1970

NCO-108890	These Are My People	Unissued
NCO-108891	Road to Kaintuck	Unissued
NCO-108892	Battle of New Orleans	Unissued
NCO-108893	Remember the Alamo	Unissued
NCO-108894	Lorena	Unissued
NCO-108895	Mean as Hell	Unissued
NCO-108896	Mr. Garfield	Unissued
NCO-108897	The Big Battle	Unissued
NCO-108898	Come Take a Trip in My Airship	Unissued
NCO-108904	This Is My Land	Unissued

December 18, 1970

NCO-108913	When Uncle Bill Quit Dope	Unissued
NCO-108914	These Are My People (remake)	Unissued

B. HALL OF FAME SINGLES

<u>Master Number</u>	<u>Title</u>	<u>Hall of Fame Release Number</u>
NCO-98435	Folsom Prison Blues	4-33153
NCO-98321 (2)	Daddy Sang Bass	4-33153
NCO-99107	San Quentin	4-33177
NCO-99229	A Boy Named Sue	4-33177

(1) All instrumentals from this session also include Carl Perkins. Master NCO-101477 is a vocal by Perkins.

(2) This is actually from a later recording session than "Folsom Prison Blues" despite the numbers. (See JEMF "Special Series #2").

NCO-99229	If I Were A Carpenter (w/June Carter)	4-33182
NCO-99230	See Ruby Fall	4-33186
NCO-101014	Blistered	4-33186
NCO-101425	What Is Truth	4-33182

C. ALBUMS

The Holy Land KCS-9726 [(n)--Narrative; (s)--Song]

Side 1

Prologue (n)
 Land of Israel (s)
 A Mother's Love (n)
 This Is Nazareth (n)
 Nazarene (s)
 Town of Cana (n)
 He Turned the Water Into Wine (s)
 My Wife June at the Sea of Galilee (n)
 Beautiful Words (n and s)
 Our Guide Jacob at Mount Tabor (n)
 The Ten Commandments (s)

Side 2

Daddy Sang Bass (s)
 At the Wailing Wall (n)
 Come to the Wailing Wall (s)
 In Bethlehem (n)
 In the Garden of Gethsemane (n)
 The Fourth Man (s)
 On the Via Dolorosa (n)
 Church of the Holy Sepulchre (n)
 At Calvary (n)
 God Is Not Dead (s)

Nashville Skyline CS-9825

This album is actually by Bob Dylan but is listed here because it contains a duet with Cash, *Girl From the North Country*. Cash also wrote the liner notes for the album.

Johnny Cash at San Quentin CS-9827

Side 1

Wanted Man
 Wreck of the Old '97
 I Walk the Line
 Darling Companion (w/June Carter)
 Starkville City Jail

Side 2

San Quentin
 San Quentin
 A Boy Named Sue
 Peace in the Valley
 Folsom Prison Blues

Johnny Cash HS-11342

Side 1

Nine Pound Hammer
 Lorena
 The Long Black Veil
 When Papa Played the Dobro
 I Still Miss Someone

Side 2

Bad News
 The Streets of Laredo
 Don't Think Twice, It's Alright
 Frankie's Man, Johnny

Hello, I'm Johnny Cash KCS-9943

Side 1

Southwind
The Devil to Pay
'Cause I Love You (w/June
Carter)
See Ruby Fall
Route #1, Box 144
Sing a Travelling Song

Side 2

If I Were a Carpenter
To Beat the Devil
Blistered
Wrinkled, Crinkled Wadded Dollar Bill
I've Got a Thing About Trains
Jesus Was a Carpenter

A Day in the Grand Canyon MS-7425

This is the same release as CL-1622/CS-8422. The "MS" designation now shows it to be in the Columbia "Masterworks" series.

The World of Johnny Cash GP-29

Side 1

Record One

Side 2

I Still Miss Someone
Pickin' Time
My Shoes Keep Walking Back
to You
I Want to Go Home
I Feel Better All Over

I'm So Lonesome I Could Cry
Suppertime
In Them Old Cottonfields Back Home
Delia's Gone
One More Ride

Record Two

Accidentally on Purpose
In the Jailhouse Now
I Forgot More Than You'll
Ever Know
Casey Jones
Frankie's Man, Johnny

The Legend of John Henry's Hammer
When Papa Played the Dobro
Busted
Sing It Pretty Sue
Waiting For a Train

Jackson -- Johnny Cash and June Carter

This album was originally released in September 1967 under the title *Carryin' On*. It has been re-packaged here with a new and up-dated photograph of Johnny and June on the cover. The contents of the album and the liner notes by Carl Perkins are the same as on the 1967 release.

The Walls of a Prison KH-30138Side 1

The Great Speckle Bird
 Clementine
 The Ballad of Boot Hill
 I'd Rather Die Young
 Guess Things Happen That Way

Side 2

The Walls of a Prison
 Going to Memphis
 The Shifting, Whispering Sands, Pt. 1
 When It's Springtime in Alaska
 Troublesome Waters

The Johnny Cash Show KC-30100Side 1

Sunday Morning Coming Down
 Come Along and Ride This Train
 (Medley)
 Six Days on the Road
 There Ain't No Easy Run
 The Sailor on a Concrete Sea
 These Hands

Side 2

I'm Gonna Try to Be That Way
 Come Along and Ride This Train
 (Medley)
 Mississippi Delta Land
 Detroit City
 Uncloudy Day
 No Setting Sun
 Mississippi Delta Land
 Here Was a Man

I Walk the Line S-30397Side 1

Flesh and Blood
 I Walk the Line
 Hungry
 This Town
 This Side of the Law

Side 2

Flesh and Blood (instrumental)
 'Cause I Love You
 'Cause I Love You (instrumental)
 The World's Gonna Fall on You
 Face of Despair
 Standing on the Promises/Amazing Grace

This is the sound-track album from the Columbia picture of the same title starring Gregory Peck, Tuesday Weld and Estelle Parsons. Cash wrote the entire musical score. *Flesh and Blood* was originally titled *You're the One I Need*. Both instrumentals are by orchestra and not the Tennessee Three. The cut of *'Cause I Love You* does not include June Carter.

Little Fauss and Big Halsy S-30385Side 1

Rollin' Free
 Ballad of Little Fauss and Big Halsy
 Ballad of Little Fauss and Big Halsy
 (instrumental)
 706 Union (instrumental)
 The Little Man

Side 2

The Little Man (instrumental)
 Wanted Man
 Rollin' Free (instrumental)
 True Love Is Greater Than Friendship
 (vocal by Carl Perkins)
 Movin'

This is the sound-track from the Paramount motion picture starring Robert Redford and Michael J. Pollard. Words and music by Johnny Cash and Carl Perkins. The instrumentals on this album are by the Tennessee Three and Carl Perkins.

D. VARIETY AND SPECIAL ALBUMS USING COLUMBIA MASTERS

Harmony

HS-11296 *All Star Country* -- Delia's Gone
 HS-11351 *We Wish You the Merriest* -- Little Drummer Boy
 HS-11378 *Country Gold, Volume 1* -- Big River
 H-30018 *Country Gold, Volume 2* -- I Forgot More Than You'll Ever Know
 KH-30346 *Greatest Country* -- Don't Take Your Guns to Town

Columbia

GP-9 *Country's Greatest Hits, Volume 1* -- I Walk the Line; Jackson (w/June Carter)
 GP-19 *Country's Greatest Hits, Volume 2* -- Orange Blossom Special
 GP-25 *20 Great Stars Perform 20 Great Hits of the '60s* -- Orange Blossom Special
 CS-9888 *Country Christmas* -- I Heard the Bells on Christmas Day
Great Country Stars--Great Country Favorites

A six record set offered through the Columbia Musical Treasury series of the Columbia Record Club. This set contains sixty songs by 31 Columbia performers. Known contents by Cash include *Folsom Prison Blues* and *Jackson* (w/June Carter).

The Great Country Love Songs

A four record set of the Columbia Musical Treasury series. Cash selections include *Understanding Your Man: What'd I Say* (w/June Carter) and *Daddy Sang Bass*.

The King and Queen of Country Music

<u>Side 1</u>	Record One	<u>Side 2</u>
Folsom Prison Blues		Ballad of Boothill
Don't Take Your Guns to Town		Happiness Is You
The Matador		When I've Learned
Long Black Veil		Girl in Saskatoon
The Sons of Katie Elder		Ancient History

Record Two

I Walk the Line	Why Do You Punish Me
Lumberjack	Frankie's Man, Johnny
Five Feet High and Rising	Mean as Hell
I Got Stripes	A Certain Kinda Hurtin'
Green, Green Grass of Home	Locomotive Man

A five record set offered through the Columbia Musical Treasury series. Two records in this set are by Epic recording artist Tammy Wynette. The fifth is a bonus album entitled *Top Pop Country* and includes *Jackson* by Cash and Carter.

P4S-5406 *The Electrifying Johnny Cash*

A four record set of the Columbia Musical Treasury series. This was actually nothing more than four albums in their original jackets packaged under one cover. The four albums were:

CS-9246 *Mean as Hell*
 CS-8990 *I Walk the Line*
 CS-8853 *Ring of Fire*
 CS-9827 *San Quentin*

G-30124 *The Seasons Best -- I Heard the Bells on Christmas Day*
 C-30324 *Country Hymns -- Swing Low, Sweet Chariot*
 G-30326 *Country Love -- I'm So Lonesome I Could Cry; Oh What a Good Thing*
 We Had (w/June Carter)
 CR-21529 *Have Yourself a Merry Little Christmas -- Little Drummer Boy*
 23522
 CSS-1452 *Country -- 'Cause I Love You; Pack Up Your Sorrows (both with June*
 Carter)

This is a "Columbia Special Productions" album and released as part of a Standard Oil Company promotion.

* * * * * * *

ADDITIONS TO BLUES & GOSPEL RECORDS 1902-1942

In the previous issue of the Quarterly (*JEMFQ* #22, p.63) it was noted that the JEMF had in its files ledger sheets from Brunswick/Vocalion recordings of the 1920s that furnished discographic data not available in J. Godrich & R.M.W. Dixon's *Blues & Gospel Records 1902-1942* (2nd Edn, 1969). From time to time we will make available portions of those data. In the following, page numbers refer to Godrich & Dixon's compilation.

Furry Lewis (p. 423)

According to ledgers, the first session (listed as probably taking place in New York on 28 May, 1927) is dated Chicago, 20 April, 1927. The accompanists are Charles Johnson, mandolin, and Landers Waller, guitar. Two sets of master numbers are given for each recording, as follows:

E22689-90	C754-55	Rock Island Blues
E22683-84	C748-49	Everybody's Blues
E22691-92-92½	C761-63	Jellyroll
E22685-86	C750-51	Mr. Furry's Blues
E22687-88	C752-53	Sweet Papa Moan

The following additional title is listed:

E22693-94	C764-65	The Panic's On
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(to be continued)

BOOK REVIEWS

MEMPHIS BLUES AND JUG BANDS, by Bengt Olsson (London: Studio Vista, 1970); 112pp., Illustrated. 0.70£ (ca. \$1.75) softbound (also available in hard cover).

Metaphor fans whose chops are rusty since Sam Charters has been silent will get a kick out of:

But, like the mosquitoes and fireflies in the slush
and weeds along the banks of the Mississippi, Beale
does not really wake up until after dark. (p. 10)

The title sounds far-reaching, but the book isn't. Compiled from 1969 field research by the author and Peter Mählin, it leans hard on biographical ephemera of several important deceased pre-war singers, many of whose lives had been little known to today's blues enthusiasts. Conspicuous by their absence were several of the most important Memphis singers such as Memphis Minnie, Howlin' Wolf, or B.B. King, but Olsson did not try to do a thorough study. I was interested to find things out about Frank Stokes and Jim Jackson and Jack Kelly, and delighted to learn the full names of "Pet and Can," but I'd just as soon have read it in *Blues World* or *Blues Unlimited*, which is where it belongs. Culled from interview reminiscences which are not autobiographical, the data are the stuff of rumor and will date quickly. In a book which seeks primarily to supply biographical information, the lack of an index is short-sighted; yet there are three appendices, a bibliography and discography, and a smattering of lyrics--a symptom of the book's unbalance.

--Jeff Titon
Minneapolis, Minnesota

* * * * *

JEMF NOTES

Maria Edgar, our long-time office worker, has left the JEMF after four years of service. She began working with us part time while still a student at UCLA, and stayed for a year after she graduated with her B.A. She and husband Alan, and baby Ashley, have gone touring around the country in a camper they have remodeled. Those of our readers who have commented on her friendly help with problems and inquiries will miss her as we do.

Scott Hambly, our part-time archivist, got married in July and is spending August incommunicado, on honeymoon in a camper. He and his bride, Katie, hope to see some of the summer fiddle and bluegrass festivals during their travels.

Two new student workers have joined our staff--Pat Mastick and Jacqueline Bobo. They will be keeping our massive files in order; cataloging records, books, and journals; typing the *JEMFQ*; working on our discography project; taking care of our mailings; answering inquiries; and coping with the endless tasks involved in keeping a large number of projects going in a very small office.

BIBLIOGRAPHIC NOTES OF INTEREST

Articles in *JEMFQ* have occasionally touched upon the question of sales figures for "hits" of the 1920s. In this connection, an interesting item is Jim Walsh's column, "Favorite Pioneer Recording Artists" in the June 1971 issue of *Hobbies* (p. 37). Subtitled "Victor Record Sales (from 1901 to 1942)," Walsh reproduces the sales chart that RCA introduced in a 1943 court action against Columbia and Decca when it tried to force them to cease the issue of red label records. The chart lists total sales for each year for the categories of Red Seal, Black Label, Bluebird, and Miscellaneous. In his comments, Walsh discusses the trends in the sales figures and mentions important sellers of various periods.

"Sound Makers of the Past," by Jean DeBelle in *The Australian Woman's Weekly* (Apr. 28, 1971, p. 12) discusses two Australian record collectors and the history of phonograph recordings, especially in Australia. In recounting attempts to get some public institution to establish a sound archive in Australia and New Zealand, one of the collectors pointed out that John Edwards could find no Australian institute willing to accept as a gift his collection of hillbilly records. (Courtesy David Crisp)

Country Music People has published several short bio-discographies of old time artists by Chris Comber. Among them have been: "The First Country Group to get into *Billboard*" (7:5, June 1970, p. 18), about Otto Gray and the Oklahoma Cowboys; "The Leake County Revellers (7:1, Feb. 1970, p. 19); "Protestin' ain't New!" (7:6, July 1970, p. 21), about Dave McCarn; and "Kelly Harrell" (7:7, Aug. 1970, p. 22). The Harrell discography includes Victor recordings only.

Record Research, #110 (May 1971), p. 5, features a complete Edison discography of recordings by Ernest V. Stoneman, compiled by Ray Wile. #111 (July 1971), p. 6-7, continues the Tex Ritter record listing, compiled by D. Toborg.

Matrix, #s 92 and 93 (Feb. and Apr. 1971) features the beginning of a Gene Austin discography, compiled by Tor Magnusson. These installments include recordings made with George Reneau for Vocalion and Edison; the citations, however, are incomplete.

In his column, "The Editor's Notebook" in *Railroad Magazine*, 89:5 (Sept. 1971), p. 42, Freeman Hubbard reminisces about boomer switchman-brakeman/author/musician Harry K. McClintock. Includes two photos.

The New York Times (July 19, 1971, p. 27) included two articles on the history and current significance of country music: "Country Music is Diluted for City Folk" by Roy Reed, and "Becomes a Staple of the Nation" by John S. Wilson.

MISSISSIPPI BLACK FOLKLORE: A RESEARCH BIBLIOGRAPHY AND DISCOGRAPHY, by William R. Ferris, Jr. (Hattiesburg: University & College Press of Mississippi, 1971; 61 pp.) Of the 40 pages of bibliographic citations, 13 cover blues and song. 12 pages are devoted to an LP discography of sacred and secular music on record, both commercial and non-commercial.

JEMF REPRINT SERIES

The following reprints are available at 50¢ each to Friends of the JEMF; 75¢ to all others.

9. "Hillbilly Records and Tune Transcriptions," by Judith McCulloh. From Western Folklore, Vol. 26 (1967).
10. "Some Child Ballads on Hillbilly Records," by Judith McCulloh. From Folklore and Society: Essays in Honor of Benj. A. Botkin, Hatboro, Pa., Folklore Associates, 1966.
11. "From Sound to Style: The Emergence of Bluegrass," by Neil V. Rosenberg. From Journal of American Folklore, Vol. 80 (1967).
12. "The Technique of Variation in an American Fiddle Tune," by Linda C. Burman. From Ethnomusicology, Vol. 12 (1968).
13. "Great Grandma," by John I. White. From Western Folklore, Vol. 27 (1968). "A Ballad in Search of Its Author," by John I. White. From Western American Literature, Vol. 2 (1967).
14. "Negro Music: Urban Renewal," by John F. Szwed. From Our Living Traditions: An Introduction to American Folklore, 1968.
15. "Railroad Folksongs on Record--A Survey," by Norman Cohen. From New York Folklore Quarterly, Vol. 26 (June 1970).
16. "Country-Western Music and the Urban Hillbilly," by D. K. Wilgus. From Journal of American Folklore, Vol. 83 (1970).

MISCELLANEOUS PUBLICATIONS

JEMF Special Series, No. 1: "The Early Recording Career of Ernest V. 'Pop' Stoneman: A Bio-Discography." Price to Friends of the JEMF, 60¢; all others, \$1.00.

JEMF Special Series, No. 2: "Johnny Cash Discography and Recording History (1955-1968) by John L. Smith. Price to Friends of the JEMF, \$1.00; all others, \$2.00.

JEMF Special Series, No. 3: "Uncle Dave Macon: A Bio-Discography" by Ralph Rinzler and Norm Cohen. Price to Friends of the JEMF, \$1.00; all others, \$2.00.

The John Edwards Memorial Foundation Archiving and Cataloging Procedures. A guide to the archiving and indexing procedures used for materials in the JEMF collections. It is of sufficiently broad scope to be adaptable to other collections. 50¢

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JEMF QUARTERLY

Vol. 7, Part 3

Autumn, 1971

No. 23

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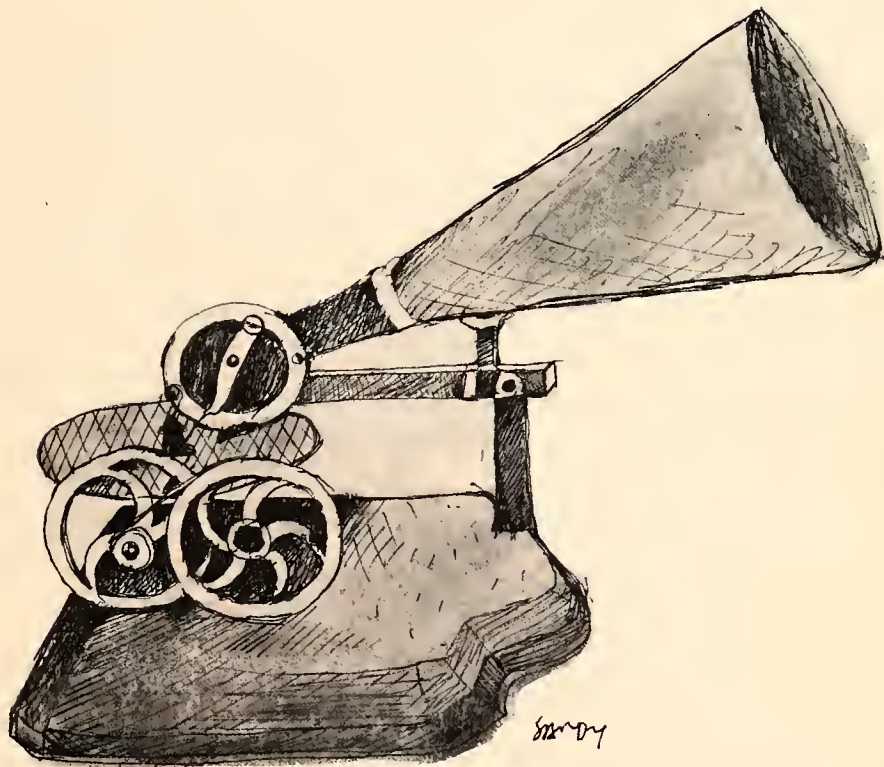
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Members of the Friends of the JEMF receive the *JEMF Quarterly* (formerly *JEMF Newsletter*) as part of their \$5.00 (or more) annual membership dues. Individual subscriptions are \$5.00 per year; library rates (for libraries and other multiple users) are \$7.50 per year. Back issues of Volumes 4, 5, and 6 (Numbers 9 through 19) are \$1.25 per copy.

The *JEMF Quarterly* is edited by Norman Cohen. Please address all manuscripts and other communications to: Editor, *JEMFQ*, John Edwards Memorial Foundation, at the Folklore & Mythology Center, University of California at Los Angeles, Los Angeles, California 90024.

JEMF QUARTERLY

JOHN
EDWARDS
MEMORIAL
FOUNDATION



VOL. VII, PART 4, WINTER, 1971, NO. 24

THE JEMF

The John Edwards Memorial Foundation is an archival and research center located in the Folklore and Mythology Center of the University of California at Los Angeles. It is chartered as an educational non-profit corporation, supported by gifts and contributions.

The purpose of the JEMF is to further the serious study and public recognition of those forms of American folk music disseminated by commercial media such as print, sound recordings, films, radio, and television. These forms include the music referred to as "country," "western," "country & western," "old time," "hill-billy," "bluegrass," "mountain," "cowboy," "cajun," "sacred," "gospel," "race," "blues," "rhythm and blues," "soul," "rock and roll," "folk rock," and "rock."

The Foundation works towards this goal by:

gathering and cataloging phonograph records, sheet music, song books, photographs, biographical and discographical information, and scholarly works, as well as related artifacts;

compiling, publishing, and distributing bibliographical, biographical, discographical, and historical data;

reprinting, with permission, pertinent articles originally appearing in books and journals;

sponsoring and encouraging field work relating to commercially recorded and published American folk music.

LETTERS

Sir:

I feel compelled to respond to the letter from Richard Weize, of West Germany, contained in the last issue of the *JEMF Quarterly*. It is not possible for me to allow his communication, with such intent, to go unanswered.

If I analyze his letter correctly, Mr. Weize contends that an article must be infallible to qualify for inclusion in the *JEMF Quarterly*. Further, it would appear he is in agreement with Bob Nobley that all quality country music came to an end in the 30s.

No one with a scholarly interest in our music can disagree with the contention that articles should be accurate. However, with a reasonable amount of thought, Mr. Weize should have realized that the Editor's intent is this: An article qualifies if it is accurate to the best of a contributor's knowledge and that of the Foundation. Mr. Weize leaves little doubt as to his motive for mis-interpreting the Editor's statement.

Without question, Ken Gilmore put forth a great deal of effort to see that his article and discography on Merle Haggard was interesting as well as accurate. One must question: Of what value is an attack on Ken's contribution due to an inadvertent omission?

As for the belief that "our" music came to an end 30 or 40 years ago--who says so? Such a viewpoint could be thought of as regional snobbery. Again, people who hold this viewpoint are suspect. This prejudicial outlook would cause us to eliminate the likes of Bob Wills, Merle Travis, Johnny Horton, Bob Nolan and the Sons of the Pioneers, Hank Thompson, Johnny Bond, Marty Robbins, Stuart Hamblen, Johnny Cash, Merle Haggard, Hank Williams and other such "Johnny-come-latelys".

Naturally, the rebuttal to my heretical opinion is that the likes of the above are to be tolerated, but there is no place for them or their music in the *JEMF Quarterly*. Really? My personal preference is the 1935-1955 era. I consider this the Golden Age of country-western music, but I hold all of our music to be of some value, whether I appreciate it or not. I certainly do not feel that I have the right to force my limitations on others.

By far, the greatest financial support for the Foundation has come from the fans of the more recent era of our music. It is conceivable, without such support, the critics of this music would not have had the privilege of receiving the *JEMF Quarterly*, which contains, as it should, mainly articles pertaining to their era of our music. I have no quarrel with the content of the publication, but Bob Nobley holds--better nothing than include material of the past 30 years.

Taking a similar stance to that adopted by Weize and Nobley and others of their persuasion, shall I insist that only material relating to the 1935-1955 era be contained in the *Quarterly*, under the threat that I shall drop my support if it does not?

Could I profess a true love or at least an appreciation of our music--all

of our music--and harbor such a self-seeking viewpoint? Hardly!!

--Ken Griffis
No. Hollywood, California

"BUSHWHACKER" OPENS MONDAY AT BIJOU FOR WEEK

John Gilbreath's New Play,
Scenes Laid in Tennessee,
Given by Peruchis.

For the first time in Chattanooga's history, a new play, by a Chattanooga, and about Tennessee characters and scenes, is to be given its first production by a professional company when "The Bushwhacker," by John E. Gilbreath, opens Monday night a week's engagement by the Peruch Players at the Bijou.

One of the largest records of attendance yet made at the Bijou seems to be in prospect, with heavy advance reservations already reported. The chamber of commerce, civic clubs, Junior league, city and county schools, the University of Chattanooga and hundreds of individuals already have made plans to attend.

"The Bushwhacker" was written by Mr. Gilbreath on the basis of a powerful Tennessee mountain detective story by Irwin S. Cobb. The scenes are laid near Helenwood, with a Chattanooga angle appearing prominently in the plot. It is the story of the murder of a prominent doctor, on the courthouse steps of a little village, some one shooting him from ambush. The crime appears unsolvable, with no motives apparent. The action of the story carries the working out of the mystery to a moonshine still on Big Frog mountain, where exciting and colorful events take place; followed by a return to the first scene, a mountain cabin, and the development of a sensational ending that is classed as among the strongest yet seen in a play here. There are several convincing comedy characters and tuneful mountain melodies to add enjoyment to the play.

The Allen brothers, Victor record artists, will be seen and heard in the play with several "blues" and mountain numbers. Director Edouard D'Oize, himself, is in the cast as a tipsy mountaineer with a guitar.



Take Part in "Bushwhacker"



AUSTIN AND LEE ALLEN

The Allen brothers, Chattanooga, who have achieved fame in the world of "blue" music and mountain tunes through their phonograph records and radio work, are appearing in the play next week as part of the cast of "The Bushwhacker," with the Peruch Players at the Bijou. As a result of the week's run of "The Bushwhacker," a Chattanooga cast is expected to go to New York in the fall to represent the city in the national Little Theater tournament.



ABOVE: From Unidentified Chattanooga newspaper, Jan. 28, 1931.

LOWER RIGHT: Mr. and Mrs. Lee Allen at their home, July 1971 (Taken by Don Nelson)

2809
 Westwood Blvd.
 L.A. Calif. 90064

THE ALLEN BROTHERS

by Donald Lee Nelson

[Don Nelson's account of the career of the Allen Brothers is based on information he obtained in interviews with Lee Allen and other friends and relatives of the Allens; see his story in JEMFQ #23, pp. 126-129 for background. A forthcoming issue of Old Time Music (London, edited by Tony Russell) will feature an Allen Brothers discography.]

Seldom in Country Music has a specific locale been the focal point of varied songs done by a performer: place names generally change from state to state from one song to the next. Chattanooga, Tennessee, however, was immortalized in a flood of songs by, and became the trademark of, the Allen Brothers. As Jimmie Rodgers and his disciples alluded to trains, and Goebel Reeves sang of the hobo, the Allens became Chattanooga's personal minstrels.

Austin Ambrose Allen was born February 7, 1901, and his brother, Lee William Allen, on June 1, 1906, both in Sewanee, Franklin County, Tennessee (some 25 miles west of Chattanooga). They were the only children of Edgar Allen, a saw mill man from Little Rock, Arkansas, and his wife Delia (Walker) Allen, whose family had lived in the Sewanee area for generations. Their mother was an excellent violinist, and the brothers were exposed to old ballads from their earliest days.

While both were quite young they were sent to the St. Andrews School on Cumberland Mountain. A variety of instruments was available to musically inclined students, and each brother was encouraged to sing and play music. Lee recalls that a priest had him singing when he was three years old. Even as teen-agers the Allens desired to follow musical careers. They played for dances and school affairs, and warm acceptance solidified their ambitions.

Austin spent a brief period in Wisconsin as a divinity student, but by 1923 the Allen Brothers were "on the road," both figuratively and literally. Junkets into Kentucky, the Carolinas, Georgia, West Virginia, and Alabama, as well as their home state, were frequent. As with most newcomers, getting the right price for their musical services was difficult at first. They would play all night and be offered "drinks and dinner" in payment. It was quickly decided that a more substantial recompense was necessary, but even with the increased price they were in demand. Feeling that a professional agent might be an asset, they hired one, but a brief trial convinced the brothers that Austin should handle their bookings.

It was at this time, almost the start of their professional efforts, that the Allens began to use Chattanooga as a home base, and were sometimes referred to as "The Chattanooga Boys." Civic pride became a big factor in the Allen repertoire. Two of their song titles, "Chattanooga Mama" and "Chattanooga Blues," are obvious examples; references to the Larkan Dam, Hamilton County (the latter in a very personalized version of "Prisoner's Dream"), "Ol' Arkansas" (their father's birthplace), and Chattanooga itself were intertwined throughout their material. Referring to "Chattanooga Mama," Lee Allen emphasized, "We really wanted to do something on that." The Victor recording

of "'Frisco Blues" is a rework of the Columbia-issued "Chattanooga Blues."

They appeared on radio under the sponsorship of a Chattanooga druggist for some time, and were also heard over WDOF, WCOR, and WNOX, all in Knoxville. They appeared on various other Tennessee stations, including WDAD--Dad's Auto Accessories, the first commercial radio station in Nashville.

Persons living in the southeastern area who saw the Allen Brothers perform at parties, dances, medicine show afterpieces, and in theaters, recall their great showmanship. They remember Lee's facial antics on "Laughin' and Cryin'" and Austin's asides to both his brother and the audience. Lee himself recalls performances on the same bill with Riley Puckett, Clayton McMichen, Jimmie Rodgers, and other popular artists of the day. "You had to believe you were as good as the others, whether you were or not . . . The Audience would sit quietly and listen until you got through--you can't get people to do that today." Although the Allens had frequent requests for religious pieces at personal appearances, none was ever released on record. They felt that the type of music they were generally associated with was not compatible with religious music, and that placing a sacred piece on the back of one of their "hot" numbers would be sacrilegious and hypocritical.

The Allens were contacted by a representative of the Columbia Phonograph Company in late 1926, and early the following year they cut the first two of six released sides for that organization, "Salty Dog Blues" and "Bow Wow Blues." This was not "A New Salty Dog" which was to be their trademark, but a higher keyed version with slightly different words. Austin sang and played tenor banjo, while Lee played guitar and kazoo. This basic musical arrangement was continued throughout their recording careers with only infrequent changes. Although both were fine singers and proficient of guitar and banjo, they never crossed instrumentation, and vocals were most often Austin's. Relations with Columbia were brought to a sudden halt in 1928 when one of their records was released on the 14000 race series, rather than the 15000 hillbilly series; a considered lawsuit for \$250,000 was dropped before it actually came to litigation.

It is not certain how the Victor Company and the Allen Brothers got together, but on October 15, 1928 the two Chattanoogaans recorded their first eight numbers for their new label. A young guitarist, Jimmie Medley, and Robett Douglas, an accomplished fiddler from Dayton, Tennessee, accompanied them. This was the only session at which the Allens did not play alone. Six sides were released including "I'll Be All Smiles Tonight" and "Prisoner's Dream," two of the six or so ballads they were ever to record. Ralph Peer of Southern Music permitted infrequent sentimental songs; he asked them to "have original stuff, and stay on blues." He expressed the feeling that the blues music was best suited to them. "Tippie Blues" was also cut at this time. The Allens had originally done this number while playing at Lynch, Kentucky, where the largest tippie in the world was located. They knew that miners, like all persons, would be most receptive to songs about something that was familiar to them. These three pieces were personal favorites of the Allens.

They continued making tours and personal appearances, usually by themselves, because of the difficulty of finding other good musicians who would give up regular jobs to travel. One of the few performers who was able to go

with them was Hugh Cross from Oliver Springs, Tennessee--a popular artist in his own right who often played with the Allens in person although he never recorded with them.

The Allens' style, like that of most true hillbilly artists, was very individualistic, but nonetheless always within the framework of the pieces they were playing. Changes in a song would be made only after careful thought, and it was imperative that its original character be preserved while stylizing it. Typical of the Allens' style was Austin's bass vocals, complete with comments, and the powerful kazoo solos which were Lee's signature.

Although their initial Victor recording session was fruitful, the company did not call them to record again until some twenty months later. Austin, who had married Miss Ethel Madden some three years earlier, was forced, by lean times in the record business, to take employment with a life insurance company in early 1930. On July 22 of that year, Lee was wedded to Miss Edith Nelson of Silver Point, Tennessee.

The Allens had two recording sessions in 1930, putting on wax "A New Salty Dog," "Preacher Blues," "Mama Don't Allow No Low-Down Hanging Around" (which later became a pop hit as the reworked "Mama Don't Allow No Music Makin' Here"), and many other of their best loved numbers. Lee Allen's definition of a "salty dog" is "A common person . . . someone who was just a little bit low down, to whom life didn't mean too much, and who had a good time and did it in the wrong way." They had been performing the song for many years, and always won first prize at musical contests (which were often held in theaters at that time). "Salty Dog No. 2," as they called it, replaced "Tippie Blues" as their largest seller almost immediately upon its release, and remained in the RCA Victor catalogue for many years.

Although many of their songs had spicy choruses and spoke of wild and rowdy ways, a few (even of these same ones) held deeper meanings. They were social commentaries, not overstressed moralizations, but strictly musical digressions on the happenings of the day. "Jake Walk Blues" was the Allen impression of the short-lived fad of drinking Jamaica Ginger. The line, "Been drinking mean jake Lord, Now I can't walk" refers to the crippling, and sometimes fatal, after-effects of the liquor. "I've Got the Chain Store Blues" was, and still is, a strong allusion to the indifference and questionable integrity of the number-not-a-name attitude of the chain store versus the good will and after-service of the home store. "Price of Cotton Blues" attacked the dip in the cotton market: "Cotton's done gone to seven cents a pound, Get me a club and run the jackrabbits down" and the aside, "Guess I'll go to boot-legging brother, I can't raise cotton" tell their own story. In "Allen's Lying Blues," their version of the tall-tale fables, comes the anti-Republican sentiment, "I voted for Hoover, even shined his shoes . . ." The hypocrisy of some double-life clergymen came to light in "Preacher Blues." A dozen other satirical numbers in the same vein emerged as Allen material.

Although the nation was feeling the depression, recordings were still being made by most country performers of the day. The "two hundred second" maximum recording time limit was a difficult frame in which to perform. Many times the Allens would practice for hours on a single number, with Edith Allen holding a stop watch, to get it down to the right time span.

In addition to cutting twelve sides in 1931, all of which were released, the brothers traveled with the Peruchi Players of Chattanooga as part of the cast of "The Bushwhackers," a legitimate theater production about the Chattanooga area. The final two Victor sessions were in 1932, and from there the Allens returned for a while to show tours. Like most recording artists of the day, they received very little company-sponsored publicity. Various numbers would be played on the radio, and the names of local outlets, such as furniture stores, would be given. Except for an occasional local newspaper advertisement, no other sales stimulants were employed.

In 1933 Austin and family moved to New York City where he gave solo performances and, because of his deep voice, got work doing radio advertising for a coal company. Lee, who remained in Tennessee, became a construction electrician. They obtained a final recording session in New York City in 1934 for the American Record Corporation. A last "Salty Dog, Hey Hey Hey," "Mary's Breakdown," which was the Allen version of "All Night Long Blues," a "Hesitation Blues" variant, "Can I Get You Now" and "Hey, Buddy, Won't You Roll Down the Line" emerged here.

At the close of the record cutting Lee returned to Tennessee and electrical work, and Austin went to work as a singing waiter and bartender in New York.

Lee Allen has remained at his trade since 1934, and now lives in Lebanon, Tennessee, some thirty miles from Nashville. Austin Allen entered into construction and engineering work during World War II, and there remained until his death by coronary occlusion on January 5, 1959 at Williamston, Anderson County, South Carolina.

It is important to note that, while authorship (or composer credit) on the vast majority of their recordings is listed as being one brother or the other, Austin almost always worked on the words, while Lee tackled the music. Counter-suggestions were not infrequent, however, and the emerging composition was usually the result of joint efforts. In all conjectures about the Allens, before the facts came to light, it was supposed that various "special influences were cause for the emergence of the type of music they played. This is, however, not so. Their material was either the result of their own authorship, or the refitting of earlier compositions. The end product was an uncopied blues of their own. They imitated no other performers, and for this reason each of their records is its own benchmark.

--Westwood, California

+ * + * + * + * +

NEW JEMF REPRINT AVAILABLE

JEMF Reprint #26 is Archie Green's "Hear Those Beautiful Sacred Tunes," reprinted from the 1970 *Yearbook of the International Folk Music Council*, edited by Alexander L. Ringer, and published for the International Folk Music Council by the University of Illinois Press. This important pioneering study in the largely unexplored area of sacred hillbilly recordings examines material issued on Okeh's 40000 series in 1924-25. Price is 50¢ to members of the Friends of the JEMF and \$1.00 to all others.

COMMERCIAL MUSIC DOCUMENTS: NUMBER TEN

The first of this series of documents (*JEMFN* #11, p. 107) was a royalty statement from a record company, the Starr Piano Co., to Pop Stoneman. On the overleaf is reproduced part of a royalty statement from a music publisher, Southern Music Publishing Co., to Lee Allen in behalf of the Allen Brothers. Whereas the former statement itemized all records recorded by Stoneman for Starr and issued on their various labels, the type of statement shown here lists all recordings containing songs copyrighted by the Allen Brothers regardless of which artist and company made the recording. Of course, the bulk of the sales reflect recordings by the Allens themselves for RCA Victor/Bluebird. This statement and 13 others from the period 1933 to 1941 were obtained from Lee Allen by Don Nelson last summer. Taken together, they provide important information about sales figures--data which, as has been discussed previously in the *JEMFQ*, are usually very scarce.

Although the example shown does not illustrate it, most of the statements provided two types of information. For some records, they listed total sales for the three-month period preceding the statement date. For others, they listed cumulative sales (presumably from date of release up to the statement date). There is no clear indication why different discs were treated differently, although the general practice seems to have been to assign earlier releases, for which sales had dwindled to a trickle, to the cumulative sales section.

In addition to listing Bluebird and Victor sales, the statements included figures for the other RCA labels, Electradisk and Sunrise--for both of which sales seem to have been meager. As examples, compare the sales for the two sets of couplings, "Tippie Blues"/"I'm Always Whistling the Blues" and "Maybe Next Week Sometime"/"Shake It Ida Shake It" for the nine-month period of December 1933 through August 1934:

	<u>Bluebird</u>	<u>Electradisk</u>	<u>Sunrise</u>
Tippie/Whistling	2690	10	38
Maybe/Shake	5388	80	98

Although not all the royalty statements from the eight-year period are available for examination, some tentative conclusions can be drawn. For example, the five best-selling Allen Brothers Bluebird recordings seem to have been:

- 1 BB 5403 "New Salty Dog"
- 2 BB 5001 "Jake Walk Blues"/"Fruit Jar Blues"
- 3 BB 5165 "Shake It Ida Shake It"/"Maybe Next Week Sometime"
- 4 BB 5448 "Old Black Crow In the Hickory Nut Tree?"/"Mama Don't Allow No Low-Down Hanging Around"
- 5 BB 5380 "New Chattanooga Blues"/"Mother-In-Law Blues"

Sales for BB 5403 were probably in the vicinity of 30,000; for BB 5380, about 6,000. Their best selling recordings in the Victor 23500 series were:

- 1 Vi 23567 "Chattanooga Blues"/"When You Leave You'll Leave Me Sad"
- 2 Vi 23507 "Price of Cotton Blues"/"I'm Always Whistling the Blues"
- 3 Vi 23590 "Roll It Down"/"Slide Daddy Slide"

Sales on these records ranged from over 4000 to slightly under 2000. All four statements for the period December 1933 through November 1934 are available for comparison. They indicate that in this twelve-month period total Allen Brothers record sales were about 40,600 discs.

COPYRIGHT ROYALTY STATEMENT

Southern Music Publishing Company, Inc.

PARAMOUNT BUILDING - 1501 BROADWAY

New York City

February 15th, 1934.

Lee Allen
3804 Rossville Blvd.
Shattanooga, Tenn.

Following is a complete statement of royalties due on sales for the period indicated. The enclosed check is in full payment for all copyright royalties to date.

Period Covered quarter ending 12/31/33

414	Phonograph Records @	.00225	.93
14833	" " @	.001125	16.68
20	Victor Records @	.00196875	.03
244	" " @	.00984375	2.40
	Sheet Music @		<u>20.04</u>

Total \$20.04

Victor Records

23514	- Salty Dog No. 2	130
"	- Preacher Blues	130
23536	- Mama don't allow no low down	29
"	- Maybe next week sometime	29
40303	- Jake Walk Blues	27
"	- Reckless Night Blues	27

Victor (Bluebird Records)

2063	- Maybe next week sometime	80
"	- Shake it Ida	80
3105	- Fruit Jar Blues	13
"	- Jake Walk Blues	13
2110	- Reckless Night Blues	35
3187	- I'm always whistling	12
3246	- Shake it, Ida, Shake it	25
"	--Maybe next week sometime	25
3307	- Reckless Night Blues	10
4281	- Fruit Jar Blues	275
"	- Jake Walk Blues	275
5001	- Jake Walk Blues	3137
"	- Fruit Jar Blues	3137
5104	- I'm always whistling	1302
2165	- Shake it Ida	2501
"	- Maybe next week sometime	2501
5224	- Reckless night blues	1299

A PRELIMINARY VERNON DALHART DISCOGRAPHY. PART V: EDISON RECORDINGS

For most of the information in this installment of our continuing Dalhart discography we are indebted to Walter L. Welch, Curator and Director of the Thomas A. Edison Foundation Re-Recording Laboratory at Syracuse University, NY.

The arrangement of the data is as follows. Column 1: Serial (i.e., master) number. Column 2: Recording date. Column 3: Title, followed by a numerical code indicating instrumental accompaniment, where known. Column 4: Either the featured singers, or the credited Orchestra, in which latter case Dalhart is the vocalist; names are abbreviated as shown below. Columns 5 and 6: Release numbers for disc and cylinder releases, respectively. All of the recordings were made in Orange, N. J.

<u>Instrument Abbreviations</u>	<u>Vocalist Abbreviations</u>	<u>Orchestra Abbreviations</u>
1 -- guitar	AB -- Al Bernard	FF -- Florida Four
2 -- violin	AH -- Adelyne Hood	GBB -- Green Bros. Novelty Band
3 -- harmonica	AT -- Arkansas Trio	GM -- Georgia Melodians
4 -- jews harp	BS -- Betsy Shepherd	GO -- Nathan Glantz' Orch.
5 -- banjo	CR -- Carson Robison	GGO -- Golden Gate Orch.
6 -- piano	ES -- Ed Smalle	KM -- Kaplan's Melodists
7 -- celeste	FK -- Frank Kamplain	MS -- Merry Sparklers
8 -- cello	GR -- Gladys Rice	PO -- Polla's Clover Garden Orch.
	IC -- Laeta Corder	RDO -- Raderman's Dance Orch.
	IG -- Lawrence E. Gilbert	SO -- Jack Stillman's Orch.
	LL -- Leola Lucey	WO -- Billy Wynn's Greenwich Village Inn Orch.
	MC -- Marion Evelyn Cox	
	MK -- Marie Kaiser	
	VD -- Vernon Dalhart	
	VDCo - Vernon Dalhart and Company	
	DTP - Dalhart's Texas Panhandlers	

--	<u>1914</u> 11/06	(Voice Trials)			
3521	<u>1915</u> 01/17	Song of Songs	VD	Rejected	
3530	01/20	Calling Me Home	VD	Rejected	
--	<u>1916</u> 10/16	(Voice trials)			
5231	12/22	Can't Yo' Hear Me Callin' Caroline	VD	Ed 80334	Ed 3185
5463	<u>1917</u> 03/21	That Dreamy Dreamy Lullaby	VD	Ed 50691	Ed 3653
5473	03/26	Let Us Die (from Night and Day)	VD&GR	Unissued	
5483	03/30	Cora	VD		Ed 3231
5489	04/04	Tommy Lad	VD	Ed 80348	
5499	04/11	There's Egypt In Dreamy Eyes	VD	Ed 80354	Ed 3244
5507	04/16	My Lady	VD	Ed 80632	
5527	04/30	We Strongly Now Will Try To Get Together	VD&GR	Ed 80519	
5542	05/08	Suki San	VD		Ed 3422
5557	05/14	Two Poor Hapless Lovers	VD&GR	Unissued	
5569	05/17	That's Why My Heart Is Calling You	VD	Ed 80384	Ed 3371

5582	05/23	Nightingale Song (from Pinafore)	VD	Ed 80597	Ed 3385
5587	05/28	World Is Hungry For a Little Bit of Love	VD	Ed 50939	Ed 3797
5613	06/11	Sunshine Of Your Smile	VD	Ed 80357	Ed 3535
5634	06/20	Star Of Bethlehem	VD	Ed 80360	Ed 3333
5636	06/20	Danube River	VD&?	Ed 80746	
5646	06/28	Rush-a-Bye Ma Baby	VD&MC	Ed 80379	Ed 3454
5661	07/02	Ain't You Coming Back To Dixieland	VD&GR		Ed 3297
5689	07/17	Joan Of Arc They Are Calling You	VD		Ed 3323
5741	08/23	Garden of Allah	VD		Ed 3340
5743	08/24	My Sweet Egyptian Rose	VD		Ed 4526
5765	09/05	Nobody Knows the Trouble I See	VD	Ed 80482	Ed 3470
5767	09/06	Night, My Love and I	VD	Ed 80452	Ed 3620
5779	09/12	On Yonder Rock Reclining	VD&MK	Ed 80121	
5781	09/12	Will You Remember (Maytime)	VD&GR	Ed 80384	
5813	09/26	Dream, Dream	VD&GR	Unissued	
5818	09/27	My Hawaii, You're Calling Me	VD&GR	Ed 80387	Ed 3401
5826	10/02	We Want the Flowers Now	VD&LG		Ed 3443
5845	10/02	Sweet Emalina, My Gal	VD		Ed 3388
5858	10/25	I'm All Bound 'Round With the Mason-Dixon Line	VD	Ed 50457	Ed 3399
5868	11/12	Magic Of Your Eyes	VD	Unissued	
5881	11/14	I'm Coming Back Butterfly (remade 12/28)	VD	Rejected	
5913	12/07	Give Me the Right to Love You	VD&GR	Unissued	
5919	12/10	Are You From Heaven	VD		Ed 3433
5938	12/20	Some Day (from Her Regiment)	VD&GR	Unissued	
5881	12/28	I'm Coming Back Butterfly (remake)	VD	Rejected	
5944	12/27	Lorraine (from My Beautiful Alsace Lorraine)	VD	Rejected	
1918					
5944	03/14	Lorraine (remake)	VD	Ed 80406	Ed 3517
5963	01/10	Yock-A-Hilo Town	VD		Ed 3627
5976	01/18	The Tickle Toe (from Going Up)	VD	Ed 50473	Ed 3474
5990	01/31	Silver Bell	VD&GR	Ed 50516	
6029	02/21	Tom, Dick, Harry and Jack	VD	Unissued	
6039	02/28	When You Feel a Little Longing In Your Heart	VD&GR		Ed 3527
6082	03/26	Little Bit of Sunshine	VD		Ed 3505
6105	04/05	There's a Lump Of Sugar Down In Dixie	VD	Ed 50562	Ed 3515
6117	04/11	I'll Think Of You (from Rainbow Girl)	VD&GR	Ed 80427	Ed 3532
6150	05/02	Alice I'm In Wonderland	VD		Ed 3560
6166	05/09	Has Anybody Seen My Corrine?	VD		Ed 3544
6266	07/05	Rock-A-Bye Your Baby With a Dixie Melody	VD	Ed 80446	Ed 3586
6284	07/16	Garden Of My Dreams	VD&GR		Ed 3626
6304	07/23	I'm Goin' To Fight My Way Right Back To Carolina	VD		Ed 3594
6339	08/30	Waters of Venice	VD&GR	Ed 80463	Ed 3776
6340	08/30	Pickaninnies Paradise	VD	Ed 50562	Ed 3697
6449	11/07	Till We Meet Again	VD&GR	Ed 50512	Ed 3670
6450	11/07	You Don't Know What You're Missing	VD		Ed 3669
6458	11/12	Honey Rose	VD	Unissued	
6465	11/15	Indian Moon	VD	Ed 50902	Ed 3718
6486	12/03	Ding Dong (from The Canary)	VD	Unissued	
1919					
6568	01/15	The Day I First Met You	VD&LL		Ed 3728
6577	01/21	Alcoholic Blues	VD	Ed 50529	Ed 3735
6620	02/14	Mickey	VD	Ed 80459	Ed 3739
6855	07/01	I'm Sorry I Ain't Got It, You Could Have It If I Had It Blues	VD		Ed 3858
6866	07/10	Bye-Lo	VD	Ed 50612	Ed 3865
6883	07/22	My Baby's Arms (from Ziegfield Follies 1919)	VD	Ed 50590	Ed 3883
6886	07/24	Carolina Sunshine	VD	Ed 50595	Ed 3915

6900	08/05	Everybody's Crazy Over Dixie	VD	Ed 50592	Ed 3873
<u>1920</u>					
7110	01/13	I'm Waiting For You, Liza Jane	VD		Ed 4645
7127	01/22	When You Write, Sweet Marie	VD		Ed 4016
7137	01/29	Dardanella	VD&GR		Ed 4042
7144	02/03	Say It With Flowers	VD		Ed 4007
7156	02/10	Hand In Hand Again	VD&LL	Unissued	
<u>1921</u>					
7772	02/01	I'm Missin' Mammy's Kissin'	VD	Ed 50575	Ed 4270
7792	02/10	My Budding Rose	VD	Ed 50768	Ed 4294
8030	05/27	Molly On a Trolley	VD&BS	Ed 50819	Ed 4424
8041	06/02	Sunnyside Sal	VD&GR	Ed 50818	Ed 4034
8100	06/28	Love Will Find a Way	VD&LC		Ed 4026
8190	08/11	I Want My Mammy	VD	Ed 50848	Ed 4407
8303	11/25	I've Got My Habits On	VD&AB	Ed 50868	Ed 4477
8325	12/23	Dear Old Southland	VD	Ed 50905	Ed 4508
8328	12/30	Carolina Rolling Stone	VD	Ed 50919	
<u>1922</u>					
8674	11/28	Why Am I Always Alone	VD	Ed 51099	Ed 4711
<u>1923</u>					
8813	01/09	Charming Suzanna	VD	Unissued	
9214	10/19	The Old Folks At Home	VD	Ed 51263	
9229	10/30	Mammy's Little Silver Lining	VD	Ed 51272	Ed 4829
<u>1924</u>					
9463	04/11	In the Evening	VD&ES	Ed 51340	Ed 4885
9499	05/07	Where Have Those Old Timers Gone	VD&ES	Ed 51345	
9514	05/14	The Wreck On the Southern Old 97	VD	Ed 51361	Ed 4898
9536	05/28	Bringing Home the Bacon	KM	Ed 51351	Ed 4890
9563	06/13	Somewhere In Napoli	RDO	Ed 51356	
9578	06/20	Boll Weevil Blues	AT	Ed 51373	
9656	08/02	Go Emmaline	GBB	Ed 51385	
9713	09/16	That's Georgia	MS	Ed 51408	
9759	10/01	Mrs. Murphy's Chowder	VD&ES	Ed 51415	
9789	10/16	The Prisoner's Song	VDCo	Ed 51459	Ed 4954
9790	10/16	Way Out West in Kansas	VDCo	Ed 51459	Ed 4955
9791	10/16	Ain't You Coming Out Tonight	VDCo	Ed 51430	Ed 4951
9826	11/03	I Want To See My Tennessee	VD&ES	Ed 51441	Ed 4950
9843	11/11	Ukulele Lou	VD&FK	Ed 51441	Ed 4944
9844	11/12	My Best Girl	KM	Ed 51439	Ed 4946
9909	12/17	Nobody Knows What a Red Head Mama Can Do	SO	Ed 51471	
?	?	A New Kind Of Man	AT	Ed 51373	
<u>1925</u>					
9936	01/09	That Soothing Melody	GO	Ed 51486	
9954	01/21	How I Love That Girl	PO	Ed 51492	
10208	02/17	When You Do What You Do	SO	Ed 51509	
10257	?	Chain Gang Song -1,3	VDCo	Ed 51597	Ed 5176
10258	?	The Time Will Come -1,2,3	VDCo	Ed 51541	Ed 5015
10259	?	Doin' the Best I Can -1,2,3,6	VDCo	Ed 51541	Ed 5016
10246	?	Oh Those Eyes	KM	Ed 51520	
10265	05/19	Whistle	SO	Ed 51531	
10315	04/13	In the Baggage Coach Ahead -1,2	VDCo	Ed 51557	Ed 5011
10331	04/22	Everything Is Hotsy Totsy Now	GGO	Ed 51551	
10343	04/30	Many, Many Years Ago -1,2	VDCo	Ed 51557	Ed 5013
10344	04/30	Runaway Train -1,2,3	VDCo	Ed 51584	Ed 5028
10361	05/11	Cheatin' On Me	GGO	Ed 51562	

10424	06/09	Rovin' Gambler	-1,2,3,4	VDCo	Ed 51584	Ed 5027
10425	06/09	New River Train	-1,2,3	VDCo	Ed 51597	Ed 5032
10493	07/16	After the Ball	-1,2	VDCo	Ed 51610	Ed 5144
10494	07/16	Picture That Is Turned To the Wall	-1,2,3	VDCo	Ed 51607	Ed 5147
10503	07/17	Dear Oh Dear	-1,3,6	VDCo	Ed 51605	
10504	07/17	I Wish I Was a Single Girl Again	-1,3	VDCo	Ed 51610	Ed 5154
10516	07/24	Casey Jones	-1,2,3,4	VDCo	Ed 51611	Ed 5599
10517	07/24	Little Rosewood Casket	-1,2,3	VDCo	Ed 51607	Ed 5062
10511	07/22	Silver Head		PO	Ed 51571	Ed 5051
10522	07/22	Cecelia		WO	Ed 51603	Ed 5064
10525	07/28	Red Hot Henry Brown		GM	Ed 51598	Ed 5056
10539	08/03	She's Comin' Round the Mountain	-1,2,3	VDCo	Ed 51608	Ed 5052
10540	08/03	Boston Burglar	-1,2,3	VDCo	Ed 51608	Ed 5129
10541	08/03	Sneeze Song	-1,2,3	VDCo	Ed 51605	(Ed 5061)
Note: Cylinder #5061 was assigned but never released to the public.						
10555	09/02	John T. Scopes Trial	-1,2	VDCo	Ed 51609	Ed 5059
10556	09/02	Death of Floyd Collins	-1,2	VDCo	Ed 51609	Ed 5049
10572	09/15	Wreck Of the 1256	-1,2,4,3	VDCo	Ed 51620	Ed 5127
10573	09/15	Wreck Of the Shenandoah	-1,2	VDCo	Ed 51620	Ed 5078
10585	09/22	Jesse James	-1,2,3	VDCo	Ed 51621	Ed 5057
10586	09/22	Ship That Never Returned	-1,2,3	VDCo	Ed 51621	Ed 5175
10631	10/13	Stone Mountain Memorial	-1,2	VDCo	Ed 51637	Ed 5080
10632	10/13	Dreams Of the Southland	-1,2	VDCo	Ed 51637	
10654	10/27	Convict and the Rose	-1,2	VDCo	Ed 51643	Ed 5081
10655	10/27	Mother's Grave	-1,2	VDCo	Ed 51643	Ed 5096
10667	11/06	Dream Of the Miner's Child	-1,2,3	VDCo	Ed 51649	Ed 5085
10668	11/06	Letter Edged In Black	-1,2,3	VDCo	Ed 51649	Ed 5088
10673	11/10	Miami (from Big Boy)		FF	Ed 51650	
10689	11/23	Zeb Turney's Gal	-1,2,3	VDCo	Ed 51656	Ed 5091
10690	11/23	Sydney Allen	-1,2,3	VDCo	Ed 51729	Ed 5110
10718	12/10	My Little Home In Tennessee	-1,2	VDCo	Ed 51670	
10719	12/10	Unknown Soldier's Grave	-1,2	VDCo	Ed 51670	Ed 5102
10720	12/10	Behind These Gray Walls	-1,2,3	VDCo	Ed 51669	Ed 5099
10721	12/10	Naomi Wise	-1,2,3	VDCo	Ed 51669	Ed 5098
10725	12/16	The Prisoner's Song		KM	Ed 51666	Ed 5105
10726	12/16	I'll Take You Home Again, Kathleen		KM	Ed 51666	Ed 5126
1926						
10800	01/28	Engineer's Child		VDCo	Rejected	
10800	03/01	Engineer's Child (Remake)	-1,2,3	VDCo	Ed 51718	Ed 5135
10801	01/28	Frank Dupre	-1,1,2,3,4	VDCo	Ed 51693	Ed 5117
10802	01/28	Thomas E. Watson	-1,2,3	VDCo	Ed 51693	Ed 5101
10803	01/28	Freight Wreck at Altoona	-1,2,3	VDCo	Ed 51718	Ed 5122
10857	?	Better Get Out Of the Way		DTP	Ed 51714	Ed 5348
10858	?	Floyd Collins Waltz		DTP	Ed 51714	Ed 5148
10893	03/25	Lightning Express	-1,2,3	VDCo	Ed 51735	Ed 5150
10894	03/25	Governor's Pardon	-1,2,3	VDCo	Ed 51729	Ed 5151
10957	05/04	Jealous Lover Of Lone Green Valley	-1,2,3	VDCo	Ed 51749	Ed 5171
10958	05/07	Drunkard's Lone Child	-1,2,3	VDCo	Ed 51749	Ed 5170
11122	07/26	Just a Melody	-1,2,8	VD&CR	Ed 51807	
11123	07/26	When You're Far Away	-1,2,8	VD&CR	Ed 51807	
11179	09/07	An Old Fashioned Picture	-1,2	VD&CR	Ed 51827	Ed 5240
11180	09/07	There's a New Star In Heaven To-Night	-1,2	VD	Ed 51827	Ed 5239
11230	10/01	The Miami Storm		VD	Rejected	
11230	10/15	The Miami Storm (Remake)		VD	Ed 51856	Ed 5237
11231	10/15	Billy Richardson's Last Ride	-1,2	VD	Ed 51856	Ed 5232
11312	11/17	The Dying Girl's Message	-1,2,3	VD	Ed 51883	Ed 5267
11313	11/17	If I Could Hear My Mother Pray Again	-1,2,3	VD&CR	Ed 51883	Ed 5265
11314	11/17	Don't Let the Deal Go Down	-1,2,3	VD	Ed 51949	Ed 5260

11370	12/14	I'm the Man That Rode the Mile Around the World	-1,2,4	VD	Ed 51901	Ed 5278
11371	12/14	Can I Sleep In Your Barn Tonight, Mister?	-1,2,3	VD	Ed 51901	Ed 5283
?	?	Prisoner's Sweetheart		VD		Ed 5277
?	?	Thinking of You		VD		Ed 5266
<u>1927</u>						
11506	02/07	Bury Me Not On the Lone Prairie	-1,2,3	VD	Ed 51949	Ed 5260
11507	02/07	Kennie Wagner's Surrender	-1,2,3	VD	Ed 52020	Ed 5313
11573	03/15	Pretty Little Dear	-1,2,3	VD	Ed 51974	Ed 5322
11574	03/15	Get Away, Old Man, Get Away	-1,2,3	VD	Ed 51974	Ed 5321
11678	05/03	Crepe On the Old Cabin Door	-1,3	VD	Ed 52020	Ed 5337
11679	05/03	My Horses Ain't Hungry		VD	Ed 52077	Ed 5348
11715	05/27	Lindburgh (The Eagle of the U.S.A.)		VD	Ed 52029	Ed 5362
11716	05/27	Lucky Lindy		VD	Ed 52029	Ed 5356
11835	08/03	Wreck of the Number Nine	-1,2,3,4	VD	Ed 52088	Ed 5394
11836	08/03	Mississippi Flood	-1,2,3	VD	Ed 52088	Ed 5395
11873	09/07	My Blue Ridge Mountain Home	-1,2,3,4,5	VD&CR	Ed 52095	Ed 5414
11874	09/07	When the Moon Shines Down Upon the Mountain		VD	Ed 52095	Ed 5413
11958	10/15	Little Black Mustache	-1,2,3,4,6	VD	Ed 52118	Ed 5433
11959	10/15	Puttin' On the Style	-1,2,3,4,6	VD	Ed 52118	Ed 5434
11984	10/26	When the Sun Goes Down	-1,2,3,7	VD, AH&CR	Ed 52134	Ed 5438
11985	10/26	Sing On Brother, Sing Again	-1,2,3,7	VD, AH&CR	Ed 52134	
18023	11/09	The Whole World Is Waiting		VD	Ed 52144	Ed 5452
18024	11/09	Where the Coosa River Flows		VD	Ed 52144	
18107	12/15	My Carolina Home	-1,2,3	VDCo	Ed 52174	Ed 5459
18108	12/15	O Dem Golden Slippers	-1,2,3	VDCo	Ed 52174	Ed 5460
<u>1928</u>						
18165	01/12	Old Plantation Melody	(Remade 02/17)	VDCo	Ed 52229	Ed 5488
18166	01/12	A Memory That Time Cannot Erase	(Remade)	VDCo	Ed 52229	Ed 5495
18245	02/17	That Good Old Country Town		VD&CR	Ed 52248	Ed 5498
18246	02/17	You Can't Blame Me For That		VDCo	Ed 52248	Ed 5499
18480	05/09	The Empty Cradle		VDCo	Ed 52307	Ed 5540
18481	05/09	The Death Of Floyd Bennett		VDCo	Ed 52307	Ed 5541
18560	06/04	The West Plains Explosion		VDCo	Ed 52335	Ed 5558
18561	06/04	The Hanging Of Charles Birger		VDCo	Ed 52335	Ed 5559
18789	10/08	The Choir Boy Sings All Alone Tonight		VDCo	Ed 52423	Ed 5629
18790	10/08	The Old Bureau Drawer		VDCo	Ed 52423	Ed 5630
18804	10/15	Ohio River Blues		VDCo	Ed 52434	
18805	10/15	Sing Hallelujah		VD&AH	Ed 52434	
18879	11/19	Polly-Wolly-Doodle		VDCo	Ed 52457	Ed 5641
?	?	Eleven Cent Cotton		VDCo	Ed 52457	Ed 5640
18928	12/12	The Big Rock Candy Mountains		VDCo	Ed 52472	Ed 5652
18929	12/12	Bum Song--Number 2		VD	Ed 52472	Ed 5653
18958	12/21	Where Is My Wandering Boy Tonight		VD	Ed 52487	Ed 5662
18959	12/21	The Ninety and Nine	(Remade 2/25/29)	VD&AH	Ed 52487	
<u>1929</u>						
19058	02/20	Low Bridge! Everybody Down	-3,4,5,6	VDCo	Ed 52533	Ed 5679
19059	02/20	The Wreck Of the N & W Cannonball	-1,2,3	VDCo	Ed 52533	Ed 5680
19127	02/27	Alabama Flood	(Remade 4/11/29)	VDCo	Ed 52566	Ed 5697
19128	02/20?	Roll On River		VDCo	Ed 52566	Ed 5696
19131	02/20?	Plucky Lindy's Lucky Day	(Remade 5/28/29)	VDCo	Ed 52558	Ed 5695
19132	05/28	Summertime In Old Kentucky		VDCo	Ed 52558	
19153	04/11	Ain't Gonna Grieve My Mind	-2,5,6	VDCo	Ed 52599	
19215	05/24	Sing Fa-Da-Riddle, Sing Dey	-3,5,6	VDCo	Ed 52599	
19299	07/17	Dixie Way		VDCo	Ed 52628	
19300	07/17	Razors In De Air		VD&AH	Ed 52628	

ROBERTS-MARTIN-ROBERTS DISCOGRAPHY. PART III: STARR RECORDINGS

We continue our discography of recordings by Doc Roberts, Asa Martin, James Roberts and their musical associates with material cut for the Starr Piano Company's Gennett and associated labels. (For a general introduction to this series, see JEMFQ #23, p. 103.) We omit here the selections that featured Welby Toomey, which were published earlier (JEMFQ #14, p. 66). The format is the same as in Part II. Most of the information was assembled by Guthrie Meade. Additions and corrections will be welcome.

Performer and Pseudonym Abbreviations

Doc Roberts	DR	Asa Martin & James Roberts	AM&JR
Fiddlin' Jim Burke	JB	Jesse Coat & John Bishop	JC&JB
Fiddlin' Frank Nelson	FN	Davenport & Tracy	T&C
Uncle Jim Hawkins	JH	Bowers & Lewis	B&L
Carl Harris	CH	Potter & James	P&J
Billy Jordan	BJ	Lang & Miles	L&M
Fiddlin' Bob White	BW	Ted Chesnut	TC
Doc Roberts & Edgar Boaz	R&B	Cal Turner	CT
Doc Roberts & Asa Martin	R&M	Eli Jenkins	EJ
Gray & Nelson	G&N	Oliver Moore	OM
Jim Burke & Jesse Coat	B&C	Dick Parman	DP
Asa Martin	AM	Dave Turner	DT
Jesse Coat	JC	Amos Neal	AN
Emmett Davenport	ED	Dick Handley	DH
Al Lewis	AL	Phil Montgomery	PM
Earl Bowers	EB	Green Bailey	GB
Roy Hobbs	RH	Aaron Boyd	Abd
Hatton Brothers	HB	Harvey Farr	HF
E. M. Lewis	EL	Amos Baker	AB

Label Abbreviations

Bel -- Bell	Gen -- Gennett
Chl -- Challenge	Her -- Herwin
Chm -- Champion	Mwd -- Montgomery Ward
Cqr -- Conqueror	Sil -- Silvertone
Dec -- Decca	Spr -- Superior
Spt -- Supertone	

Richmond, Ind. 1 October 1925.

Doc Roberts, violin, and Edgar Boaz, guitar.

12358,A	Martha Campbell	Gen 3152 (R&B)
12359,A	All I've Got Is Done Gone	Gen 3162 (R&B), Chl 501 (R&B), Chl 111 (JH)
12360,A	My Baby Loves Shortinin' Bread	Gen 3162 (R&B)
12361,A	Dixie	Gen 3152 (R&B)

Richmond, Ind. 13 November 1925.

Doc Roberts, violin, and Edgar Boaz, guitar.

12418,A	And the Cat Came Back the Very Next Day	Gen 3235 (R&B), Chl 501 (R&B)
12419	Billy In the Low Ground	Gen 3235 (R&B)

Note: At this and the following session, Roberts and Boaz also played on several sides accompanying Welby Toomey; these were listed in the Toomey discography published previously.

Richmond, Ind. Ca. October 1926.

Doc Roberts, vocal, with Edgar Boaz, guitar.

12575 In The Shadow Of The Pine Gen 6025, Sil 5006, Sil 8151, Spt 9252
(all as DR); Chl 229 (CH), Chm 15209
(BJ), Her 75534 (?)

Richmond, Ind. Late August 1927.

Doc Roberts, violin, and Asa Martin, guitar.

GE-13038 Arkansas Traveler Sil 5079, Sil 8185, Spt 9172 (all as
JB), Chl 301 (JH)
GE-13039 Buckcreek Gal Sil 5077, Sil 8180, Chm 15500, Spt
9164 (all as JB), Chl 307 (FN)
GE-13040,A Blackeyed Susie Chm 15396, Sil 8180, Spt 9164, Sil 5077
(all as JB); Gen 6257 (DR), Spr 386 (FN)
GE-13041 Old Buzzard Gen 6336 (DR), Sil 5079, Sil 8185, Spt
9172, Chm 15449 (all as JB); Chl 303 (FN)
GE-13042 Waynesburgh Gen 6257 (DR); Chm 15449, Sil 5078,
Sil 8182, Spt 9168 (all as JB)
GE-13043,A Cripple Creek Gen 6336 (DR); Chm 15396, Sil 8182,
Sil 5078, Spt 9168 (all as JB); Bel
1171 (FN), Spr 348 (?)
GE-13054,A Billy In the Low Ground Gen 6390 (DR); Chm 15500, Sil 8178,
Spt 9176 (all as JB); Bel 1188 (FN),
Spr 386 (FN)
GE-13055,A And The Cat Came Back Gen 6390 (DR); Sil 8179, Spt 9165 (both
as JB); Chl 307 (FN); Bel 1171 (BW);
Spr 348 (?)

Richmond, Ind. 10 May 1928.

Doc Roberts, violin; Asa Martin, guitar and vocal; Ted Chesnut, vocal, except on instrumental number (marked -1).

GE-13798,A Knoxville Girl Sil 8156, Spt 9260 (both as JB)
GE-13799,A Dance With a Girl With a Rejected
Hole In Her Stocking, Leather Breeches, Big-Eared Mule -1
GE-13800,A The Rowan County Feud Gen 6513 (TC), Chm 15524 (CT)
GE-13801,A,B The Death of J.B. Marcum Gen 6513 (TC), Chm 15544 (CT)
GE-13802,A The Letter From Home Gen 6480 (TC), Chm 15544 (CT)
GE-13803,A My Mother Was a Lady Gen 6480 (TC), Chm 15524 (CT), Spt 9180 (?)

Richmond, Ind. 14 May 1928.

Roberts, violin; Martin, guitar. Martin, vocal, -1; Chesnut, vocal, -2.

GE-13825,A,B The Irish Washwoman, Rejected
Kitty Clyde
GE-13826,A Sal's Got a Meat Skin Laid Away Rejected
GE-13827,A Sailor's Hornpipe Rejected
GE-13828,A My Old Coon Dog Gen 6588 (R&M)

GE-13829,A	Smoky Row		Gen 6588 (R&M), Chm 15564 (JB)
GE-13830,A	Second Love	-1	Gen 6762 (AM)
GE-13831,A	Lost Love	-1	Gen 6531 (AM)
GE-13832,A	The Dingy Miner's Cabin	-2	Gen 6531 (AM), Spt 9178 (ED)

Richmond, Ind. 15 May 1928.

As above; all instrumentals.

GE-13833,A,B	Old Zip Coon and Medley Reels		Gen 6495 (R&M), Chm 15564, Chm 33046 (both as JB)
GE-13834,A	Old Eliza Jane		Rejected
GE-13835,A,B	Dance With the Girl With a Hole In Her Stocking		Gen 6495 (R&M), Sil 8176, Spt 9169 (both as JB)
GE-13836,A	Leather Breeches, Big Eared Mule, Irish Washerwoman		Sil 8176, Spt 9169 (both as JB)

Richmond, Ind. 23 August 1928.

Doc Roberts, violin, -1, or mandolin, -2; Asa Martin, guitar. Vocals by Martin, -3; by Ted Chesnut, -4; by James Roberts, -5. Harmonica by Martin, -6.

GE-14166,A,B	The Old New Hampshire Village		Gen 6601 (AM&JR), Chm 15585 (JC&JB) Spt 9314 (L&M)
GE-14166C	The Old New Hampshire Village		Unissued
GE-14167,A	Friends of Long Ago	-2,3,5	Gen 6601 (AM&JR)
GE-14167B	Friends of Long Ago	-2,3	Chm 45175 (AM), Chm 15611 (JC), Spt 9179 (AM&JR)
GE-14168,A,B	He's Only a Miner Killed In the Ground	-4	Gen 6603 (TC), Chm 15587 (CT), Spt 9180 (?)
GE-14169,A	Bring Back My Boy	-4	Gen 6603 (TC), Cqr 7258 (EJ)
GE-14170,A	Little Old Log Cabin By the Stream	-4	Gen 6673 (TC), Chm 15630 (CT), Cqr 7258 (EJ)
GE-14171,A	Old and Only In the Way	-4	Chl 422 (TC)
GE-14172	Only a Tramp	-4	Gen 6673 (TC), Chm 15587 (CT), Cqr 7262 (EJ)
GE-14172A	Only a Tramp	-1,4	Unissued
GE-14173,A	The Drunkard's Doom	-4	Gen 6638 (TC), Chl 422 (OM)

Richmond, Ind. 24 August 1928.

As above.

GE-14174,A	Shippin' Sport	-1	Gen 6689 (DR), Spt 9355 (JB)
GE-14175,A	Brickyard Joe	-1	Gen 6635 (DR); Chm 15608, Spt 9173 (both as JB)
GE-14176,A	New Money	-1	Gen 6775 (DR), Spt 9355 (JB)
GE-14177,A	I've Got a Girl Named Susie	-1	Gen 6635 (DR), Chm 45136 (DR), Chm 15668 (JB), Spt 9311 (JB)
GE-14178,A	Run Smoke Run	-1	Gen 6689 (DR), Chm 45136 (DR), Chm 15608 (JB), Spt 9311 (JB)
GE-14179,A	Shoot That Turkey Buzzard	-1	Gen 6775 (DR), Chm 15668 (JB), Spt 9173 (JB)
GE-14180,A,B	Farewell Waltz	-1	Gen 6717 (DR), Spt 9377 (G&N)
GE-14181,A	Good Bye Waltz	-1	Gen 6717 (DR)
GE-14182,A	Charlie Brown	-1,4	Rejected

Note: On the above master, the title in the ledger was crossed out and replaced with "A Prisoner at 23"

GE-14183,A By the Silvery Rio Grande -4 Gen 6638 (TC), Chm 15630 (CT),
Cqr 7262 (EJ)
GE-14184 East Bound Train -3,5,6 Chm 15585 (JC&JB), Chm 33045 (?)
GE-14184A East Bound Train -3,6 Ge 6621 (AM), Spt 9178 (ED)
GE-14185,A The Dying Girl's Message -3,6 Gen 6621 (AM&JR), Chm 15611 (JC),
Chm 45175 (AM), Spt 9179 (ED)
GE-14186,A Mandolin Rag -2 Gen 6750 (R&M), Spt 9309 (G&N)
GE-14187,A Take Those Lips Away -2 Gen 6750 (R&M), Spt 9309 (G&N), Chm
15690 (B&C); Chm 45142, De 5444
(both as R&M)

Richmond, Ind. 30 November 1928.

Doc Roberts, violin, -1; Asa Martin, guitar, -2, harmonica, -3; Dick Parman,
guitar, -4; Green Bailey, guitar, -5. Martin, vocal, -6; Parman, vocal, -7;
Bailey, vocal, -8.

GE-14486,A,B That Old Covered Bridge -1,4,7 Gen 6718 (DP), Spt 9319 (?), Spr 2542 (?)
GE-14487,A The Santa Barbara Earthquake -1,2,8 Gen 6702 (GB), Spt 9320 (HF),
Chm 15652 (AB)
GE-14488,A Seven Long Years of Trouble -1,4,7 Gen 6792 (DP), Chl 421 (DH)
GE-14489,A,B I Wish I Were a Mole In the Ground -2,3,5 Gen 6732 (GB), Cqr 7255 (AB)
GE-14490,A The Fate of Ellen Smith -1,5 Gen 6702 (GB), Spt 9372 (HF)

Richmond, Ind. 1 December 1928.

As above.

GE-14491,A Many Trouble Blues -4,7 Gen 6747 (DP), Spt 9374 (DT)
GE-14492,A Rock All Our Babies to Sleep -4,7 Gen 6747 (DP), Chm 45099 (DP),
Chm 15692 (AN), Spt 9374 (DT)
GE-14493,A,B We've Been Chums For Fifty Years -1,3,4,7 Gen 6792 (DP), Spt 9560 (DT)
GE-14494,A She'll Be Coming Around the Mountain -3,4,7 Gen 6718 (DP), Chm 45099 (DP),
Chm 15692 (AN), Spt 9318 (DT)
GE-14495,A Fate of Talt Hall -1,5,8 Rejected
GE-14496,A If I Die a Railroad Man -1,5,8 Gen 6732 (GB), Chm 15652 (AB),
Spt 9320 (HF)
GE-14497,A Twenty Years in Prison -5,8 Cqr 7255
GE-14498,A Always In the Way -2,6 Rejected
GE-14499,A Bad Companions -2,6 Gen 6762 (AM), Chl 421 (AL)

Richmond, Ind. 15 March 1929.

Doc Roberts, violin; Asa Martin, guitar. Martin, calls, -1.

GE-14911,A,B Martha Campbell Spt 9397 (G&N)
GE-14912,A Waltz the Hall -1 Spt 9670 (G&N)
GE-14913,A The Girl I Left Behind Me Gen 6826, (R&M), Chm 33001 (?),
Spt 9397 (G&N)
GE-14914,A Who's Been Here Since I Been Gone Gen 6826 (R&M), Spt 9670 (G&N)
GE-14915,A Honeymoon Waltz Gen 7017 (R&M), Chm 15749 (B&C)
GE-14916,A Jack's Creek Waltz Gen 7017 (R&M), Chm 15749 (B&C).
Chm 45142 (AM), Dec 5444 (R&M)

GE-14917,A	Rocky Mountain Goat	Gen 6942 (R&M), Chm 15873 (JB), Spt 9390 (JB)
GE-14918,A	The Devil in Georgia	Gen 6942 (R&M), Chm 15788 (JB), Spt 9390 (JB)
GE-14919,A	Johnny Inchin' Along	Gen 7049 (R&M), Chm 15873 (JB)
GE-14920,A	Deer Walk	Gen 7049 (R&M), Chm 15788 (JB)

Richmond, Ind. 16 March 1929.

Doc Roberts, mandolin; Asa Martin, guitar. Martin, vocal, -1.

GE-14921,A	My Baby Don't Love Me	Gen 7094 (R&M), Spt 9498 (?)
GE-14922,A	Shamrock Schottische	Gen 7094 (R&M), Spt 9498 (?)
GE-14923,A,B	There Is No Place Like Home For a Married Man -1	Gen 6808 (AM), Chm 15712 (JC), Spt 9388 (ED)
GE-14924,A,B	She Ain't Built That Way -1	Gen 6808 (AM), Chm 15712 (JC), Spt 9388 (ED), Chm 45129 (AM)

Richmond, Ind. 29 August 1929.

Doc Roberts, mandolin, -1; Asa Martin, guitar, -2. Vocals by Martin, -3; by Green Bailey, -4; by James Roberts, -5; by Doc Roberts, -6.

GE-15522,A	When the Roses Bloom Again For the Bootlegger -1,2,3	Gen 6975 (AM), Chm 15854 (JC), Spt 9539 (ED)
GE-15523,A	The Virginia Moonshiner -1,2,3	Gen 6975 (AM), Chm 15854 (JC), Spt 9539 (ED)
GE-15524,A	The Fellow That Looks Like Me -1,2,3	Gen 7050 (AM), Chm 15922 (JC), Spt 9642 (ED), Chm 45129 (AM)
GE-15525,A	Gwine Down To Town -2,3	Gen 7050 (AM)
GE-15526	Just Before the Last Fierce Charge -2,4	Rejected
GE-15527	The Hanging Of Edward Hawkins -2,4	Rejected
GE-15530,A	Down On the Farm -2,3,5	Gen 7068 (AM&JR), Spt 9541 (P&J)
GE-15531,A	The Girl I Left In Kentucky -2,4	Rejected
GE-15532,A	The Wreck Of No. 4 and the Death Of John Daily -1,2,4	Chl 425 (DB)
GE-15533,A	Goin' To the West Next Fall -1,2,4	Rejected
GE-15534,A	Shut Up In Coal Creek Mine -2,4	Chl 425 (DB)
GE-15535,A	The Soldier's Sweetheart -2,4	Rejected
GE-15536,A	An Old Fashioned Picture of Mother -2,3,6	Rejected
GE-15537,A,B	Guide Me Oh My Saviour Guide -2,3	Rejected
GE-15538,A	The Model Church -2,3	Rejected

Note: GE-15522 was titled "I'll Be With You When the Roses Bloom Again" in the ledgers.

(TO BE CONTINUED)

Additions to previous installment. Harlan Daniel provides the following corrections to the Paramount discography. The probable date for the first session is 12 April. Unissued titles included "My Carolina Home" and "Tom Sherman's Bar Room." Master 4456 was released on Bwy 8046, not 8045. The second session was on 19, 20, or 21 September. Parman was present at another session on 2 April 1928 along with Faye Cole, Elmer Snyder and Alec Hood. The recordings were credited to Fay and the Jay Walkers on Paramount and to The Bums on Broadway: Rock All Our Babies to Sleep/My Baby Don't Love Me -- Pa 3100, Bwy 8093; Those Dark Eyes I Love So Well/Longing For Home -- Pa 3156.

"FIDDLING CLARENCE" GREENE: MOUNTAIN MUSICIAN

by Clarence H. Greene, Jr.

Clarence Horton Greene was born at Cranberry Gap, North Carolina on Tuesday, June 26, 1894, the tenth child and fifth son of James H. ("Dick") and Sarah Jane Pritchard Greene. The James Greenes were the parents of 12 children, nine of whom lived to maturity. When Clarence was born, Cranberry Gap was in Mitchell County, but it was later absorbed into Avery County when the latter was formed in 1911. In the late 1880s and '90s and even into the early twentieth century James Greene, known to everyone as Dick, kept a general store and farmed and kept boarders at his large two-story house at Cranberry Gap. In 1886, eight years before Clarence was born, the family had moved from Big Crabtree, near Estatoe, to Beech Bottom. Clarence's paternal grandfather, John C. Greene, had served as a lieutenant in the Confederate Army during the Civil War, and died while still serving in 1863. Clarence's maternal grandfather, Riley Pritchard, was once a member of the North Carolina State Legislature. Although it seems likely that some of his Greene ancestors played stringed instruments, Clarence Greene probably inherited much of his musical ability from his mother's side of the family. Sarah Jane's brother Elbert played the fiddle, as did Ellis Baxter Greene, Clarence's older brother, who was known simply as Baxter. Their younger sister, Elsie (now Mrs. Ralph Frautschy of Lisbon, Ohio and the only surviving child of James and Sarah Greene) remembers that her brothers (Baxter, fiddle and Clarence, guitar) played with her uncle Elbert (fiddle) and Charlie Johnson (Hawaiian guitar) who was from Canton, Ohio, around Minneapolis, N.C. The date of this band is unknown but it must have been one of the first of Clarence Greene's groups. It is known that he learned to play the banjo at about the age of 12, but it was the guitar that interested him most in the early years.

By 1915 Greene had formed a four piece band consisting of himself on guitar, Baxter Greene on fiddle and two other brothers, also named Greene who were neighbors of the J.H. Greene family at Cranberry but not their blood relatives. These two boys, Grover and Virge, played banjo and fiddle, respectively. The group was known as the Greene Brothers String Band.

Clarence Greene was married on November 19, 1918 to Cordie M. Coffey of Foscoe, N.C. Shortly thereafter they moved to Canton, Ohio, where both were employed. Cordie worked at the Timken Roller Bearing Company with her sister-in-law, Elsie Greene, who was then single and living with another sister. This marriage did not endure long and they were divorced shortly after returning to North Carolina.

Even though Clarence Greene played the guitar in all of his recordings made prior to 1928, he evidently had taken up the fiddle in the early twenties. I have in my possession a list of contests in which he won prizes on more than 40 occasions from the early 1920s to around 1956. He won second fiddle prize of \$15 in 1923 in Spruce Pine, N.C. Also listed are prizes for guitar, banjo, band, "Best Entertainment," and even one for Hawaiian guitar. The Prizes ranged from \$50 cash down to a half-case of beer, which was the first fiddle prize in a Newland, N.C. contest. Because of the wide range of his fiddle repertoire, which comprised not only traditional breakdowns but hornpipes,

waltzes, polkas and little-played dance pieces such as "Richmond Cotillion," "Schottische No. 12," "Juliana", etc., he must have been influenced by a number of other fiddle players. I often heard him mention the late Deadrick Harris, from whom he learned "Gray Eagle," an intricate, slow fiddle tune played in the key of C. The schottisches and polkas he learned from a Doctor Jennings of Avery County, and at least one tune, "Taylor's Fox Chase," (key of F) was learned from its author, the late Governor Alf Taylor of Tennessee.

After returning from Ohio Clarence began to become increasingly active in music, attending various fiddlers' conventions, fairs and other events which he often entered and from which he won money in competition. It is likely that his first meeting with Tom Ashley, Byrd Moore and Will Abernathy, with whom he later recorded, occurred at one of these conventions. In August of 1924 he was working in a feldspar mine near Estatoe, N.C., but it is probable that he spent most of his time after his divorce from Cordie Coffey until the early thirties "on the road" and "bustin' crowds," both alone and with various other musicians. According to a newspaper clipping that I have (undated) his initial radio performance was at WOPI in Bristol, Tenn. on a matinee of 1½ hours duration. Four of his guitar students were on the show with him. These were Frank and Lee Greene, his second cousins; Andrew Jarrett and Gus Washburn.

In early November 1927 Clarence and autoharpist-harmonica player Will Abernathy, who was also from North Carolina, journeyed to Atlanta, Ga. for their Columbia recording session. They cut "On the Banks of the Ohio" and "Fond Affection." Abernathy was displeased with the recording, first because he was positioned too far from the microphone resulting in his instruments not being clearly heard, and secondly because his name was omitted on the record label (apparently the company had promised him this and failed to carry out same). As a result of the latter Abernathy instituted a suit against Columbia for damages. I recall hearing my father say that a record player was brought into the courtroom for the purpose of hearing the record. If I recall correctly he said Abernathy collected from the record company.

Greene recorded two more solos for Columbia in October 1928 ("Johnson City Blues"/"Ninety-Nine Years in Jail"). When released in November of the following year, sales were enthusiastic, largely because of "Johnson City Blues," which was Clarence's own composition. Sometime in this period his death was reported, and after an extended musical tour elsewhere he dropped into a music store in Johnson City (Tenn.). The astonished clerk protested, "Why didn't you stay dead? Your records sold better!" Although this second Columbia disc sold rather well on the basis of its local connection in East Tennessee, the fact was that Columbia was not particularly interested in more of the same since they already had Riley Puckett. When the A & R man told my father this, he asked, "Well, what are you gonna do when Riley Puckett dies?" At this same session, Greene recorded two numbers with Omer Wise, Sr., and Bee Wise. Omer lived in Newland, N.C. prior to his death on March 15, 1960; Bee still lives in Ingalls, N.C.

His third and final solo recording was for Victor in Bristol, Va. on Oct. 30, 1928, under the direction of Ralph Peer. Singing two more original compositions, "Goodnight Darling" and "Little Bunch of Roses," Clarence signed a one-year contract with Peer the next day, but no more records were made. Peer paid him \$25 per selection or \$50 for the two sides, plus his

traveling expenses from Cranberry to Bristol and return.

Commercially recorded country music enjoyed its successes in the 1920s and early 30s, but the inevitable rough spots and "dry periods" were there too. I think perhaps my father's love of and dedication to his music enabled him to accept his defeats as well as his victories. One way he accomplished this was via his sense of humor. Once he was asked to introduce a candidate for the State Senate, a doctor by profession. After praising the doctor as a great man and statesman, he finished with this remark: "This doctor saved my life once. I sent for him and he didn't come." On another occasion he apologized to his audience for the suit he was wearing: "I have a new suit at home...I mean all except the coat and pants."

More recordings were made for Columbia in October 1929, this time under the name of Byrd Moore and His Hot Shots. Four sides were cut with Moore and Tom Ashley on guitars and Clarence on fiddle (see discography following). During the time this trio was together, they spent much time around Elizabethton, Tenn., in Carter County (Tom was from nearby Shouns, Tenn.). They also played around Johnson City quite regularly and in Virginia, particularly around Norton, Moore's home town. Byrd Moore was nicknamed "Hog" and Clarence Greene was known as "Mule." According to my father, Moore had a great liking for new clothes and whenever the group made money he would immediately go out and buy a new suit, no matter how new the one he already wore might be. Byrd would say, "Buddy, I'm gonna get out of these rags."

In Feb. 1930, Moore and Greene traveled to Richmond, Ind. to record for the Starr Piano Company. Two instrumentals were subsequently released. On Dec. 29, 1930, Clarence Greene took his second bride, Hazel Willis, the daughter of Milton A. and Nannie Hensley Willis of Mitchell County, N.C.

In late February 1931, Greene and his friend, Walter R. Davis, a guitar player from Black Mountain, N.C., were touring in Tennessee. In Newport they stopped for several days, playing and singing to enthusiastic crowds. This was called "bustin'" and on a good day when the hat was passed among the spectators the musicians usually came out with their pockets full. After staying a few days at the home of a fellow there, they were getting up one morning and inadvertently witnessed a murder right out in the street in front of the house. Needless to say, they moved quickly before they could be summoned as witnesses in the case. Before they left town, however, news came that Clarence's mother had died March 1 at Cranberry. His father, moreover, passed away 15 days later. Another occasion my father related to me concerned his being required to be a witness because some rowdies had beaten up a policeman at a party for which Clarence was providing music. The prosecutor: "Mr. Greene, you were at the scene when this poor officer was assaulted. Did you know what was going on when these men were beating him up?" Greene: "No." Prosecutor: "Then what *were* you doing there?" Greene: "I was playing the fiddle." Prosecutor: "Aha! You played Nero--you fiddled while Rome burned!"

1931 proved to be a pretty good year after all. Clarence and Hazel were overjoyed when their daughter, Nancy Jane, arrived. And in November came perhaps the highest point of Clarence Greene's musical career: a trip to New York City to make records. Clarence, Tom Ashley, Gwen Foster, Walter Davis, and Will Abernathy, going under the name of the Blue Ridge Mountain Entertainers,

set out for the big city in a Model A Ford. They arrived on Monday, Nov. 23. Seeking out the American Record Corporation, they broadcast a radio show the following night and tried out for ARC's man in New York, A.E. (Art) Satherley. The record company was not informed in advance of their trip, and when they first arrived, the band was awed and perhaps temporarily discouraged at the size of the town and its impersonal manners. My father sent home a letter to his family on Nov. 24 saying "...We don't know if we can get any (records) on or not...it's sure hard to see any people here." The group was given a contract, however, and 20 sides were recorded (see discography). The trip was not, of course, without its comic aspects. Tom Ashley was unfamiliar with elevators and rode one of these conveyances up and down a tall building for the greater part of a day before he found out how to stop it. The band also took with them to New York a fiddle belonging to a North Carolina family to have it appraised. The appraiser offered to get them \$1,000 for the instrument, but as it was not for sale they had it locked in their hotel safe until they left New York. They played through the West Virginia coal fields on their way back home.

In 1935 Clarence was offered a job with Lulu Belle and Skyland Scotty to broadcast over Radio Station WLS, Chicago, playing the fiddle at "48 or 50 dollars a week." Two or three years work was guaranteed but, for reasons not explained to me, my father did not take the job.

In about 1939 Greene formed another band, The Toe River Valley Boys, and though their playing was more localized (i.e., mostly in North Carolina and Tennessee), they continued making music for theaters, political campaigns (they were admonished by a local attorney, J. C. McBee, to "refrain from singing and playing 'relief' songs" at a rally in Bakersville, County Seat of Mitchell County), square dances and other events. Original members of the band included Greene, fiddle; Homer Pitman and Ray Young, guitars; Mack Crow, banjo; and Gus Washburn, dobro guitar. Mack Crow, from Maiden, N.C., was once known as the "Banjo King of the South" and was an early practitioner of the art of "three finger banjo picking" who, along with several others, influenced the style of Earl Scruggs.

By this time Clarence and his family had moved to Penland, N.C., near Spruce Pine, where Hazel's mother and her son, Harry Willis and his family lived. The Greenes had lived at Cranberry, Ledger, Icard, and other places in North Carolina. In 1940 and 1941 Greene worked for the General Mica Company at Penland, which was then shipping out many box-carloads of mica and feldspar via the Clinchfield Railroad. Tragedy befell the family on Oct. 24, 1941, when 10-year old Nancy Greene died suddenly. During 1941-1947 Clarence was employed by the Carolina China Company, also at Penland. In 1947 he cut pulpwood in Bailey's Peak, a mountain near his home. A son, Clarence Howard, had been born to the Greenes on April 29, 1945.

Around 1949 Clarence got together again with his old friend from Black Mountain, N.C., Walter Davis, and they, together with Jay McCool, also from Black Mountain, formed The Mount Mitchell Ramblers. By this time Davis had switched from guitar to banjo and McCool played guitar. They made numerous appearances, including some radio shows over WBRM, Marion, N.C. Greene's Toe River Valley Boys, which varied in personnel but which usually consisted of Clarence Greene, fiddle; Gus Washburn, piano or guitar; Mack Crow or Mitch Hopson, banjo; and Howard Carpenter, guitar, won first prize in the string band division at the North Carolina Apple Festival in Hendersonville in 1949,

1953 and 1955. Each man received an engraved medal in addition to prize money, and in 1955 the band received a handsome gold-plated trophy. They also won contests in Asheville and Canton, N.C. and various other places. They appeared on the Carolina Barn Dance at the Carolina Theatre in Spruce Pine, which, under the direction of O.D. Calhoun, was carried over a nationwide radio network, and also played Saturday nights for square dances in Geneva Hall, a community center in Little Switzerland, N.C., Gus Washburn's home.

In November 1953 the Farmers Federation of Asheville, N.C. sent a group of musicians to New York City to perform, among other places, at the Mountain Farmers Picnic in the Waldorf Astoria Hotel. Clarence Greene, fiddle; Steve Ledford, Bakersville, N.C., fiddle; Gaither Robinson, Asheville, N.C., banjo; and "Panhandle Pete" Nash, Waynesville, N.C., bass fiddle, departed from Asheville the morning of Nov. 4. The group picked up a guitar picker, Herman Jones, in Newport News, Va. They first stopped in Philadelphia, Pa., where they performed at the Essex Hotel. In New York they stayed at the Winslow Hotel on E. 55th Street and performed in the Grand Ballroom of the Waldorf Astoria at 6:30 p.m. Monday, Nov. 9. Walter P. Chrysler, Jr. was in the audience and asked my dad over to his table. His request was "Redwing," and after Clarence had played it for him Chrysler shook his hand and gave him something wadded up in a tiny ball. When Greene looked at it later he found it was a \$10 bill.

During the '50s Clarence worked at construction in Spruce Pine, carpentry, painting and some mining. He continued playing for the weekly square dances in Little Switzerland, and occasionally gave music lessons. He was a regular performer at the Farmers Federation Picnics in Spruce Pine and Burnsville (I made my first public performance in 1953 at such a function in Spruce Pine by buck dancing) and in 1959 played for Mrs. Poppy K. Setjoadiningrat, an Indonesian exchange student, at the Penland School of Crafts. Hazel Willis Greene, Clarence's wife of almost thirty years, died suddenly Feb. 23, 1960 at her home. In June of 1961 my father and I along with Gus Washburn and Donald McKinney of Grassy Creek (banjo) provided the theme music for the outdoor drama, "Horn In the West," at Boone, N.C. On August 15 of the same year Clarence and Tome Ashley were reunited for the first time in three decades at Tom's Shouns, Tenn. home. This came about through the efforts of our friends, Ed Kahn and Archie Green of the John Edwards Memorial Foundation, who were visiting us and obtaining some tape recordings. The last public performance my father made was Oct. 13, 1961 at Big Lynn Lodge, Little Switzerland, N.C., with Gus Washburn, Gus's son Jimmy and myself. Clarence Greene died October 22, 1961 at Spruce Pine, N.C., at the age of 67.

--Penland, North Carolina

f f f

A CLARENCE GREENE DISCOGRAPHY

Following is a complete discography of recordings made by Clarence Greene in the 1920s and '30s. The usual format is employed: Column 1--master number and issued take number; column 2--title, followed by code indicating personnel; column 3, label credits; column 4--labels and release numbers. We are grateful to the artist's son, Clarence H. Greene, for help in compiling this discography.

Label Abbreviations

Ba -- Banner	Chm -- Champion	Ro -- Romeo
Co -- Columbia	Me -- Melotone	Spr -- Superior
Cqr -- Conqueror	Or -- Oriole	Vi -- Victor
Cty -- County	OT -- Old Timey	Vo -- Vocalion
	Pe -- Perfect	

Columbia. 5 November 1927, Atlanta, Ga.

Clarence Greene, vocal and guitar; Will Abernathy, harmonica and autoharp.

145122-2	On the Banks Of the Ohio	CG	Co 15311-D
145123-2	Fond Affection	CG	Co 15311-D

Columbia. Ca. 15 October 1928, Johnson City, Tenn.

Clarence Greene and the Wise Brothers: Clarence Greene, fiddle; Omer Wise, Sr., guitar; Bee Wise, banjo; -1. Clarence Greene, vocal and guitar, -2.

147188-2	Pride Of the Ball	-1	CG&WB	Co 15680-D
147189-1	Kitty Waltz	-1	CG&WB	Co 15680-D
147190-2	Johnson City Blues	-2	CG	Co 15461-D, Cty 511
147191-1	Ninety-Nine Years In Jail	-2	CG	Co 15461-D

Victor. 30 October 1928, Bristol, Tenn.

Clarence Greene, vocal and guitar.

47250-2	Goodnight, Darling	CG	Vi V-40141
47251-1	Little Bunch Of Roses	CG	Vi V-40141

Columbia. Ca. 22 October 1929, Atlanta, Ga.

Byrd Moore and His Hot Shots: Byrd Moore, guitar and baritone vocal; Clarence Greene, fiddle and tenor vocal; Thomas Clarence Ashley, guitar and lead vocal.

149240-1	Frankie Silvers	BM&HS	Co 15536-D, OT LP 102
149241-2	The Hills Of Tennessee	BM&HS	Co 15536-D
149242-2	Careless Love	BM&HS	Co 15496-D, Cty 504
149243-2	Three Men Went A-Hunting	BM&HS	Co 15496-D, OT LP 101

Starr Piano Co. 13 February 1930, Richmond, Ind.

Byrd Moore, guitar; Clarence Greene, fiddle. Issued take is underlined.

16258,A	Lay Down Baby Blues		Unissued
16259,A	Cincinnati Rag	M&G	Chm 16357, Spr 2838
16260,A	Pig Angle	M&G	Chm 16357, Spr 2838
16261,A	Pride Of the Ball		Unissued



AT LEFT: TOE RIVER VALLEY BOYS at the Carolina Theatre, Spruce Pine, N.C. ca. 1940. From Left: Homer Pitman, Ray Young, Mack Crow, Clarence Greene, Gus Washburn.

BELOW: MOUNT MITCHELL RAMBLERS, at WBRM, Marion, N.C. ca. 1949. From Left: Clarence Greene, Jay C. McCool, Walter R. Davis.



AT RIGHT: FARMERS FEDERATION STRING BAND at Essex Hotel, Philadelphia, Pa., Nov. 1953. From Left: Gaither Robinson, "Panhandle Pete" Nash, Clarence Greene, Steve Ledford, Herman Jones.

(All photos courtesy of Clarence Greene, Jr.)



American Record Corporation. 30 November 1931, New York, N.Y.

Blue Ridge Mountain Entertainers: Tom Ashley, guitar, -1; Gwen Foster, guitar, and harmonica, -2; Clarence Greene, fiddle, -3; Walter R. Davis, guitar, -4; Will Abernathy, autoharp and harmonica, -5. Unless otherwise noted, the label credits in the third column indicate the persons contributing vocals. Although Greene did not perform on all sides, the complete sessions for ARC are listed.

11035	There Will Come a Time	-1	TA	Unissued
11036-	Penitentiary Bound	-1,3	TA&CG	Cqr 8149
11037-1	Drunk Man Blues	-1,2	TA	Ba 32630, Ro 5183, Or 8183, Pe 12864, Me 12538
11038-1	Crooked Creek Blues	-2,4	WD	Ba 32630, Ro 5183, Or 8183, Pe 12864, Me 12538
11039-2	Short Life Of Trouble	-1,3	TA&CG	Ba 32427, Ro 5129, Or 8129, Pe 12800, Cqr 8149
11040-	Baby All Night Long	-1,2,3	TA&GF	Vo 02780

As Above. 1 December 1931.

11041-3	Cincinnati Breakdown	-1,2,3	BRME	Ba 32432, Ro 5134, Or 8134, Pe 12805
11042-2	Honeysuckle Rag	-1,2,3	BRME	Ba 32432, Ro 5134, Or 8134, Pe 12805
11043-1	Over At Tom's House	-1,2,3,4,5	TA	Cqr 8103
11044-2	The Fiddler's Contest	-1,2,3,4,5	TA	Cqr 8103
11045-1	Washington and Lee Swing	-1,2,3,5	BRME	Ba 32356, Ro 5116, Or 8116, Pe 12782, Cqr 7942
11046-2	Goodnight Waltz	-1,2,3,5	BRME	Ba 32356, Ro 5116, Or 8116, Pe 12782, Cqr 7942
11047-2	My Sweet Farm Girl	-1,2	TA&GF	Ba 32353, Ro 5113, Or 8113, Pe 12779, Cqr 7939, Vo 02780
11048-3	I Have No Loving Mother Now	-1,2,3	TA&GF	Ba 32478, Ro 5152, Or 8152, Pe 12822, Me 12425

Notes: The four sides marked BRME are all instrumentals without vocals.
11043 and 11044 are skits with talking and playing. Apart from these two sides, the autoharp is almost inaudible.

As Above. 2 December 1931.

11049	Nine Pound Hammer	-3	CG	Unissued
11050-1	Haunted Road Blues	-1,2	TA	Ba 32353, Ro 5113, Or 8113, Pe 12779, Cqr 7939
11051-2	Corrine Corrina	-1,2,3,5	TA&WA	Ba 32427, Ro 5129, Or 8129, Pe 12800
11052-2	Bring Me a Leaf From the Sea	-2,5	BRME	Ba 32478, Ro 5152, Or 8152, Pe 12822, Me 12425
11053	Far Across the Deep Blue Sea		BRME	Unissued
11054	Ham and Eggs	-2	GF	Unissued

Note: There are at least three vocalists on 11051.

COMMERCIAL MUSIC GRAPHICS: NINETEEN

All previous illustrations used in this JEMFQ series have been graphic items designed for public display, distributed in order to call attention to marketable forms of country music. By contrast, the parallel Commercial Music Documents series has focused on "internal" business items not intended for the public eye. In this current feature, I depart from past practice to present three ephemeral documents and an 8" x 10" photograph which complement a single page from a record firm's advertising (four-page) folder or brochure.

In Number Eleven of this series (JEMFQ, Winter 1969), I reproduced the first Paramount Record Olde Time Tunes folder, and touched on the distinction between this company's hillbilly (3000) and race (12000) numerical blocks. Reproduced here, in exact size, is a page from Paramount's second such brochure, originally released in the fall of 1927. It is selected specifically because it includes a small cut (2" x 2 1/4") of the Kentucky Thoroughbreds and announces, as well, four of the trio's discs: 3010, 3011, 3014, 3036. Additionally, the instrumental record (3008) "Drunk Man's Blues"/"Rocky Mountain Goat" by the Quadrillers is a Kentucky Thoroughbreds item issued under a "second" name.

I do not know how widely this small cut of the trio was used; however, it also appeared in a large (9" x 14") Paramount dealers' throwaway BLUES AND SPIRITUALS AND OLD TIME SONGS issued November, 1927, and now in the possession of John Steiner in Chicago. Neither folder nor throwaway identified the trio--Doc Roberts, fiddle; Ted Chesnut, mandolin; Dick Parman, guitar--nor hinted at its relationship to the Quadrillers. Actually it is only in recent years that a few country music students have made this identification. Currently these researchers are collaborating in a bio-discography of the Doc Roberts/Asa Martin/James Roberts musical aggregation, to culminate in a JEMF booklet. My comments at this juncture bring to the surface some of the background behind the photo-cut of the Kentucky Thoroughbreds.

In September, 1925, Doc Roberts--together with Edgar Boaz and Welby Toomey--made his recording debut for the Gennett label of the Starr Piano Company in Richmond, Indiana. The success of his accoustical discs prompted Doc to seek new horizons and new companions. During the summer of 1926 in a Richmond, Kentucky, music store (Higgins), he met A. C. Laibly, the Paramount Records sales manager and field scout. Late in the year Doc wrote to Paul I. Burks in Louisville, raising the possibility of a switch from Gennett to Paramount. Burks (911 W. Broadway), a manufacturer and jobber of player pianos and phonograph parts, as well as Kentucky's Paramount distributor, had acted as intermediary between Roberts and Laibly.

Taking the initiative, in February, 1927, Doc wrote to Laibly at his Port Washington, Wisconsin, office (The New York Recording Laboratories of the Wisconsin Chair Company) proposing a session. When Laibly was assured that Roberts had been "released" by Gennett, the former wrote out his terms: Doc was to bring a partner "who plays a lead instrument and can sing in harmony;" that "you do not record records for us (Paramount) that you have recorded for Gennett;" and that "we will pay you all straight 2¢ per record of two sides less 10% and your transportation both ways as well as reasonable hotel and meal expenses while at Chicago." These quotes are taken directly from Paramount

letters in Doc's files; it is highly unusual today to find such correspondence preserved.

The Western Union telegram of April 11, 1927, reproduced here indicates, of course, that Roberts' effort to appear on a second label had come close to fruition. In a previous letter Laibly had alerted Doc to travel to Chicago by way of Louisville in order to talk to Paul Burks: "We (Paramount) want to make some records just exactly as Mr. Burks wants them since he is the main one to sell them . . ." This statement makes explicit the early role of phonograph merchants in scouting talent, suggesting artists' repertoire, and influencing performing style.

It can be seen that the wire was sent from Port Washington, but it directed Roberts and partner to report to Marsh's (recording studio) in the Lyon & Healy Building (Chicago). (Orlando Marsh is recalled as an excellent engineer in various published accounts of race artists recording in Chicago.) Fortunately, Roberts kept the telegram as well as the business card which Laibly used to direct Doc and his two partners to Chicago's Theatrical Studio: Everything Photographic. There, for eight dollars on April 14, the "three boys" were photographed. Fortunately, the receipt, which Doc also saved, establishes the date or dates of the Kentucky Thoroughbreds' session, April 13-14. (Race record discographers can also use this fact to pinpoint the Chicago session in which Blind Blake recorded "Dry Bone Shuffle" (Paramount 12479, master 4462). Doc recalls meeting Blake in Marsh's waiting room, where the reknowned blues guitarist backed Doc in a few impromptu fiddle pieces, including "All I've Got Is Done Gone."

The 8" x 10" glossy photograph reproduced here was retained by Doc Roberts since 1927; I am in his favor for its use. In many years of asking country musicians for the loan of their early photographs, I have never been as richly rewarded as I was by Doc's extra offering of telegram, business card, and photographer's receipt.

On April 30, Laibly sent to Doc five test pressings (3008, -9, -10, -11, -14) that had "thus far come through the tanks" and informed him that these would appear as by The Quadrillers and The Kentucky Thoroughbreds. I believe that Laibly was responsible for this choice of names. Soon he wrote to state that copies of the Theatrical Studio's picture had arrived and that cuts were available for publicity use. Further, he was eager to send these cuts (electro-type) to newspapers in Richmond, Doc's home town, and Corbin, Ted and Dick's home town, to advertise the trio's initial discs. On May 27, Laibly mailed to Doc the then-newly released Olde Time Tunes folder, announcing Paramount's 3000 series. Good sales of Kentucky Thoroughbreds' discs in the summer led to a second session at Chicago in September, 1927, but this latter event carries us beyond the story of the brochure page and complementary items shown here.

In closing this feature I wish to thank Ted Chesnut for generously lending the Paramount brochure page, Doc Roberts for the related material, and Roberts, Chesnut, and Dick Parman for sharing with me their respective memories in interviews at Richmond, Chicago, and Corbin, 1969-70. After more than 40 years none could recall whether he had purchased his uniform white slacks and shirts in Kentucky or in Illinois. All, however, were fully conscious that they were neither dressed in their formal traveling-to-Chicago suits nor in pictorial

down-home mountain garb. In this sense, their picture was not typical of those of other recording pioneers in the 1920's who generally dressed conservatively at the photographer's. Nor was it typical of pictures of old-time musicians in the 1930's who, by that decade, had already slipped into cowboy garb and related rural-costumes. Although the Kentucky Thoroughbreds' photo was unusual in that it was suspended between two conceptions of propriety, the trio's music in 1927 was properly old time when perceived in terms of rural Anglo-American tradition.

--Archie Green
University of Illinois
Champaign, Illinois

Sid Harkreader and Grady Moore

Famous — They surely are and should be — for Sid Harkreader and Grady Moore, who play their own accompaniment to their splendid singing recorded some of the greatest tunes on records.

- 3035—Only As Far As The Gate—Vocal, Guitar and Violin Acc.
Where The River Shannon Flows—Harkreader and Moore
3033—Mocking Bird Breakdown—Instrumental. Harkreader and Moore
I Love The Hills Of Tennessee—Instrumental Moore
3025—Way Down In Jail On My Knees—Vocal, Violin and Guitar Acc.
The Gambler's Dying Words—Vocal, Violin and Guitar Acc.
Harkreader and Moore
3024—Picture From Life's Other Side—Vocal, Viol'n and Guitar Acc.
There's A Little Rosewood Casket—Vocal, Viol'n and Guitar Acc.
3023—John Henry—Vocal, Violin and Guitar Acc.
Old Joe—Vocal, Violin and Guitar Acc. Harkreader and Moore
3022—Hand Me Down My Walking Cane—Vocal, Viol'n and Guitar Acc.
The Bully Of The Town—Vocal, Violin and Guitar Acc.

Your Favorite Kind of Songs

- 3032—Goodbye To My Stepstones—Vocal, Guitar Acc. Daphne Burns
The Weeping Willow Tree—Vocal, Guitar Acc. Daphne Burns
3008—Drunk Man's Blues—Instrumental. The Quadrillers
Rocky Mountain Goat—Instrumental. The Quadrillers
3037—Lead Kindly Light—Hymn
Nearer My God To Thee—Hymn
Full Choir, Grand Organ and Band of H. M. Scots Guard
3035—Abide With Me—Hymn
Full Choir, Grand Organ and Band of H. M. Scots Guard

Kentucky Thoroughbreds

They are thoroughbreds alright, and you will know it immediately when being entertained with these records.

- 3036—In The Shade Of The
Old Apple Tree
Preacher and The
Bear—
3014—Room For Jesus—
This World Is Not
My Home—
3011—Mother's Advice—
I Left Because I
Love You—
3010—I Love You Best Of
All—
If I Only Had A
Home Sweet Home



CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its character is indicated by a symbol in the check or in the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT

J. C. WILLEVER, FIRST VICE-PRESIDENT

SYMBOLS

BLUE	Day Letter
NITE	Night Message
NL	Night Letter
ICO	Deferred
CLT	Cable Letter
WLT	Week End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at 405-407-409 West Market St. (Near 4th Ave.) Louisville, Ky. 1927 APR 11 AM 11:41
AA164 27 BLUE

PORT WASHINGTON WIS 11 1000A

P I BURKS AND CO

751

911 WEST BROADWAY LOUISVILLE KY

HAVE ROBERTS AND PARTNER REPORT DIRECT TO MARSH SEVEN NAUGHT SEVEN

LYON AND HEALY BLDG TEN AM TOMORROW I CANT BE THERE MARSH AND

KRATZER WILL HANDLE.

A C LAIBLY.

LABORATORIES
NEW YORK CITY

THE NEW YORK RECORDING LABORATORIES
INCORPORATED

PORT WASHINGTON, WISCONSIN

A. C. LAIBLY,
SALES MANAGER

*Pls photo these
3 boys for cuts.
A.C. Laibly*

No. _____

Theatrical
STUDIO
359 No. Clark St.
Chicago

Date 4/14 1927

Received of New York Recording Laboratories Inc.
Eight DOLLARS

BALANCE DUE, \$ _____

Amount 12 Size 8 x 10 . 1 Style B x H.

THEATRICAL STUDIO,

Per EDK.
EVERYTHING PHOTOGRAPHIC

This Receipt must be returned when Order is
Delivered. No order broken until balance is paid.



Left to right: Doc Roberts, Ted Chesnut, Dick Parman

FINNISH-AMERICAN RECORDS

by Pekka Gronow

[To most collectors and students of early commercially recorded American folk music, the recordings of the numerous non-English language ethnic groups are a total unknown. Functionally, they performed the same service as did hill-billy or race or cajun recordings: they were made by artists from the subculture for sale to consumers of the same subculture. Perhaps one reason for the lack of attention to these other foreign-language recordings is their apparent lack of interaction with the more familiar hillbilly, blues, and cajun idioms, all three of which borrowed from and lent to one another freely. We are pleased to offer the following contribution by the Finnish writer, Pekka Gronow. We feel it opens an untapped vein of American recorded folk music, and we welcome contributions and comments from other readers in this neglected but fascinating area.]

Pekka Gronow studied ethnomusicology at Wesleyan University with David McAllister. He has an M.A. in sociology from the University of Helsinki and is continuing studies in anthropology and folklore. He has co-authored books (in Finnish) on popular music and the history of recorded music, and makes his living as a free-lance journalist.]

"Foreign language" records.--The so-called "international" or "foreign-language" records are certainly the least studied aspect of the American record industry. Classical, popular, jazz, race, and country music all have been studied and written about at least in specialist magazines, but hardly anything has appeared in print about the once considerable foreign-language record industry in the United States. This is probably partly due to the language problem involved, but also because of the reluctance of musicologists to study any kind of commercially recorded music. After all, most research in jazz, country or race records has been by amateurs, at least when judged by formal academic standards.

For one who believes that the task of the musicologist is to study all forms of music, the foreign-language record industry offers an amazing laboratory of musical acculturation. But even the purist folklore scholar should find something of interest there. In my own research I was amazed to find that American companies have recorded examples of Finnish folk music which have been very sparsely documented in the "old country."

The roots of the foreign-language record industry go back to the time before the First World War, but its beginnings are unknown to me. In the 1920's several companies were already doing business in the foreign-language field, but as far as I know, there were at that time no companies specializing in such recordings. When the record industry was concentrated in a few hands after the Depression, all the majors had considerable interests in this field. An undated Decca 78 rpm record sleeve lists the following numerical series:

Mexican
Irish
Scotch
East Indian

Acadian-French
Calypso
Hispana
Armenian

Greek
Turkish
Bohemian

From my own observation of actual records or catalogues I can add at least the following foreign-language series which were released by one or several of the big companies:

Russian	Italian	Swedish
Ukrainian	Slovenian	Norwegian
Polish	Albanian	Lithuanian
German	Finnish	Yiddish

and probably several more.

The late 1920's seem to have been the peak years in the foreign-language field, which of course coincided with a general boom in the record industry. During the depression years, when record sales hit an all-time low, Columbia still found it profitable to issue, for example, a few Finnish items annually, and in the late 1930's the number of releases increased again.

After the war the situation gradually changed. As all record collectors know, a large number of small independent labels appeared in the post-war period. In the race and country fields the majors soon lost their dominant position, and the same thing seems to have happened in the foreign-language field. I am not sufficiently well versed in the economics of American record industry to explain this, but one must remember the effect of the new immigrations legislation of the 1920's which considerably limited the number of immigrants. In the 1950's the old generation was dying out, some returned to their home countries, and their American-born children and grandchildren had less ties with the language and music of their parents. I think at this time the number of foreign-language newspapers published in the United States also began to decline.

The market was now becoming smaller, it was not longer profitable to the majors, and in the 1950's independents took over. Some became established companies that specialized in "international" records or certain ethnic groups; a look at the current Schwann Supplementary Catalogue will give a general impression of the field now. Others were obscure little labels that issued only a few records. The majors still import "international" records produced by affiliated companies in foreign countries--for instance, RCA Victor--but they hardly record any foreign-language material in the United States.

Finnish immigration to the United States.--Finland is a small country in Northern Europe, bordering Sweden, Norway and Russia. Its inhabitants, now about 4.5 million (2.6 million in 1900; 1.6 million in 1850) speak Finnish, a Finno-Ugric language related to Estonian and Hungarian. There is also a Swedish-speaking minority. Finland was a Swedish province to 1809 and a Grand-Duchy under Russia till 1917. It has since been an independent republic.

There had been some Finns among the earliest immigrants to America, particularly during the Swedish colonization of Delaware, but it is generally agreed that Finnish immigration began in 1864. In the 1870's "American fever" spread to Northwestern Finland, and whole villages moved to America. According to Rev. S. Ilmonen there were 20,000 Finns in the United States in 1880, 120,000 in 1898, 377,500 in 1920, 422,000 in 1926, and approximately 500,000 Finns in North America in 1930, of which perhaps one-tenth were in Canada. Of the

422,000 Finns in the U.S.A. in 1926, there were 100,000 in Michigan, 93,000 in Minnesota, 32,000 in Massachusetts, and considerable numbers in Washington, Oregon, Wisconsin, Ohio, and New York.

According to Reverend Ilmonen, the only chronicler of the Finnish-Americans, the moral state of the immigrants was deplorable in the 1880's, with drinking as the main pastime. Soon, however, social life took forms quite similar to those in the old country. Temperance societies were first founded, and soon also Finnish congregations. The first task of the temperance society was to build a hall for Finnish social events.

In the 1890's and 1900's the temperance societies and congregations were followed by workers' associations, mutual assistance organizations and nationalistic organizations such as the Knights of Kaleva, based on American models. Many of these organizations supported choirs, brass bands and dramatic clubs. The members were amateurs, but the directors were in many cases on salary, and the choirs and dramatic clubs often hired professional musicians and actors for leading parts.

During the first part of the 20th century, the most popular social event in Finland and among Finnish-Americans was "iltama." The program of an "iltama" usually included musical performances, readings of popular poetry, humor, perhaps a speech, and often a play. Temperance societies did not approve of dancing, but in socials arranged by other organizations the program would usually be followed by a few hours of social dancing, with music provided by the society's brass band, an accordionist, or later by a dance band. Most of the performers were amateurs, although sometimes professional artists were also used, and all the income from the "iltama" was used to finance the activities of the society, particularly the maintenance of the hall.

Other important social events included performances of plays or operettas, concerts given by choirs, and the summer festivals of various societies which often featured performances by massed bands or choirs.

In the early part of this century socialism was gaining much support in Finland, and this was also reflected among Finnish-Americans. Workers' associations (which joined the U.S. Socialist Party in 1907 but were later split into social democratic, communist and syndicalist groups) became one of the dominant influences among Finnish-Americans, although there were, of course, other Finnish groups strongly opposed to socialism. The workers' associations published several newspapers and a considerable number of books, ran bookstores, and even had an influence on record production and distribution, as we shall see.

Finnish-American records.--During the early part of this century practically every ethnic group published its own newspapers in the United States. Various organizations published papers to support their views, or enterprising immigrant businessmen recognized a demand for such papers. Newspaper publishing often expanded into periodicals and books. Printing costs seem to have been relatively low at that time.

It is more difficult to trace the beginnings of the foreign-language record industry--and later, foreign-language broadcasting. The first Finnish records made in the United States by Columbia and Victor in the 1910's have a

curiously neutral sound. They usually featured well known Finnish melodies of the semi-classical, romance or arranged folk song type, but the few singers employed--particularly Juho Koskelo--had trained voices, and the companies obviously used their regular studio orchestras. By the mid-twenties Columbia, Victor and Edison had issued a total of 50-100 Finnish records.

In the mid-twenties Columbia started their 3000-F Finnish-language series, and Victor soon followed with a V-4000 series. The records began to have a more "folksy" sound, and the accompaniments were usually provided by Finnish musicians. Between 1925 and 1935 Columbia and Victor issued approximately 500 Finnish-language records. At least 90 per cent of these were recorded in America.

In the early 1920's, local record production hardly existed in Finland, so it is quite natural that the American companies could not rely on imports. However, from 1928 on, the Finnish record industry rapidly expanded, and during the Depression years, when sales were low, Columbia and Victor started to rely more and more on Finnish masters (Finnish HMV, Columbia, Odeon and Homocord). This trend continued, and by the 1940's original American recordings had become an exception.¹

The Columbia 3000-F series ended with 3252 in the 1950's, and RCA Victor also suspended Finnish releases. Hardly more than 100 Finnish releases had appeared since the mid-thirties. The independents now took over, with Standard becoming the leading company (some Finnish releases reissued on Colonial LPs). Numerous obscure small labels issued occasional Finnish items, particularly accordion solos: Fennia, Onni Laine, Aro, Rönkä Levy, Solos, Viking, Beaver, Cinemart. Even this activity has now more or less waned. The total output of the independents hardly reached one hundred records. Dominion, a Canadian label, has recently released several LPs of Finnish-recorded material, but for the most part the diminishing number of Finnish-Americans still interested in Finnish-language records have to be satisfied with records imported from Finland.

I know very little about the production and distribution of Finnish-American records. Considering their output in the late 1920's, Columbia and Victor obviously must have had somebody to plan new releases, contract singers, supervise production and edit Finnish record supplements. However, the role of the company may have been rather passive. According to Mr. Rudolph Kemppe (see sources listed at end of article), Hiski Salomaa, who became a very popular artists, financed his first Columbia releases himself. Many political and non-political recordings were initiated by a group of socialist newspapers which had a chain of bookstores and perhaps also sold records by mail. I have often wondered if Columbia knew that they were releasing such songs as Joe Hills' I.W.W. anthem "Workers of the World Awaken" (Proletaarit nouskaa, Columbia 3080-F) in Finnish. Production control must have been slight, because I have been told by Mr. Kuuno Sevander that in one session the old fiddler Erik Kivi recorded several bawdy folk songs which, once pressed, had to be sold under the counter and could not be openly advertised to the Finnish public.

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¹A considerable number of Finnish-American records were also released in Finland on Columbia and HMV in the late 1920's and early 1930's.

Songs and performers.--By origin, all Finnish-American releases can be classified into three groups:

- performances recorded in Finland
- performances by visiting Finnish artists
- performances by Finnish-American artists

In the first case, most important decisions regarding the recording had already been made in Finland, and although the U.S. company could choose from available materials, the choice was restricted by contracts. As for visiting artists, they were usually well-known personalities who recorded songs from their standard repertoire, which in many cases had also been recorded in Finland. In any case, the number of such recordings, mainly by Matti Jurva, J. Alfr. Tanner, Tatu Pekkarinen and Vaino Sola, was small.

I shall limit the following discussion to recordings belonging to the third category, which can be called Finnish-American recordings of the "golden era", the late twenties.

The Finnish-American records are in no way a representative sample of Finnish-American music. Records obviously served a specialized function. Choirs and brass bands, which were the most common forms of musical practice, were hardly recorded at all. By type of music, the records can roughly be classified into the following categories:

- classical or semi-classical selections, folk songs arranged in the concert manner
- socialist political songs
- traditional Finnish folk and popular music
- instrumental dance music, especially accordion solos

The classical and semi-classical selections, mostly vocal, are typical of the "finer" music which was also recorded in Finland already at the beginning of the century.

The political songs were partly traditional marches from the old Finnish social-democratic songbooks, such as "barrikaadeille" ("To the barricades," Columbia 3057-F by Eddi Jahrl), or songs from the Finnish civil war of 1918, which caused much agitation among Finnish-Americans. Some recordings were new songs by Finnish-American composers, often influenced by the art song tradition. A typical example is "Sorakumpujen vainajille" ("To the corpses in the gravel mounds," Columbia 3039-F by Aino Saari) which was composed by Frank Lindros, a former military musician who worked as a director of workers' choirs. The song deals with the Finnish civil war.

The two above-mentioned categories comprise perhaps ten per cent of all releases. To understand the others, a few words about Finnish folk music may be necessary, especially as there are no general works on the subject available in any language. 19th century Finnish secular folk music consisted of two main types: strophic dance songs and ballads, which were usually sung unaccompanied and are called "newer folk songs" by Finnish folklorists in contrast to the older epic "Kalevala" songs; and fiddle dance music.

During the last quarter of the 19th century traditional Finnish life underwent many changes. New forms of social organization led to the founding

of numerous choirs and brass bands throughout the country. At the same time the accordion was introduced to Finland and soon became the most popular folk instrument. New songs, particularly romantic ballads and waltz songs, became popular. At this stage most folklorists see a break in tradition, but I would rather call it a period of gradual change and adaptation to the incipient urbanization.

The first years of the 20th century saw the emergence of the first professional popular singers, so-called couplettists, who sang folk songs and humorous couplets at cafes, movie theatres, fairs, etc. Dance music was usually provided by a brass band or an accordionist, but in the 1920's dance bands of a new type were founded. They were based on foreign models and often called "jazz" orchestras, but their repertoire was fairly traditional.

Most of the Finnish-American recordings belong stylistically to this transition period and reflect these changes in Finnish musical life. The only real folk recordings in the strictest sense of the word are the Victor records by Erik Kivi, "The Singing Violinist", but on the other hand records with recognizable "modern" influences from jazz or Tin Pan Alley are rare. By analogy, we might compare most Finnish-American records with the hillbilly records of late 20's and early 30's: Jimmy Rodgers, Carter Family, Vernon Dalhart, although the folk tradition from which they drew was of course different. Another analogy is the Acadian (Cajun) records of the period, with their accordion-dominated sound.

The singers featured on Finnish-American records were usually professional or semi-professional artists already known from their appearances in Finnish halls. Hannes Saari was the director of a Finnish choir in New York. Aino Saari was an actor known for her leading roles in operettas. Kuuno Sevander was an actor and choir leader. Hiski Salomaa was a tailor from South Range, Mich., who was popular as a humorous singer. The Maki Trio was a group of amateur musicians from Michigan.

One of the most popular and influential Finnish-American recordings was "Kuuliaiset Kottilassa", sung by Leo Kauppi and accompanied by Willie Larsen on the accordion (Columbia 3040-F, ca. 1927). The song is a humorous schottische dealing with rustic life. "Kuuliaiset" means the publishing of banns. On the day when a forthcoming marriage was announced publicly in the church, it was a folk custom that a celebration should be arranged for the engaged couple.

The rest of the song describes the various humorous occurrences at the dance, and the drinking that was going on. To understand the end of the song it must be remembered that at certain places around the turn of the century it was still customary to keep farm animals in the house.

*Laksin ma kerran Kottilaan/ paikkakunnan tapoja vaan oppimaan
Oli siella kuuliaiskekkerit/ missa heilui ne pullot ja lekkerit
Ei kutsuttu oltu mua vieraksi/ vaan oli mulla kunnia kuokaksi
Ja niinhan siina kavi etta ilta multa meni/ siella Kottilan
kuuliaistanssissa
Ja loppu se oli vallan hassua/ kun kymmenen pienta nassua
nurkasta lattialle asteli/ ja vinosti ne vierahia katseli*

*Kanatkkin ne lentoon hatkahti/ ja ne muni etta lattia latkahti
Mutt' siina ne sulii kunnes loppukin tuli/ noista Kottilan
kuuliaistansseista*

translation:

*Once I went to Kottila/ to learn about the customs of the neighbor-
hood*

*They were celebrating the publishing of banns/ and swinging bottles
and kegs*

*I had not been invited/ but I had the honor to crash the party.
And so it just happened that I spent the whole night/ at the
publishing of banns dance in Kottila*

*The end was real funny/ when ten little pigs
stepped from a corner to the floor/ and made faces at the guests*

*Hen were startled to flight/ and laid eggs flat on the ground
And there they melted until the feast ended/ at the publishing of
banns dance in Kottila*

Such humorous songs with polká or schottische rhythm were extremely popular. Another common song type was the sentimental waltz, of which a typical example is Leo Kauppi's "Villiruusu" ("The wild rose," Columbia 3135-F, ca. 1930), the cover version of a Finnish hit of 1928 (by Ture Ara on HMV X 2990). According to Antti Kosola it was the best-selling Finnish-American record and sold about 30,000 copies:

*On ruusun kukat kauniit/ niit' poima en voi
Tisiet jo ruusun veivat/ niin se tuskan mulle toi
Ma unhoittaisin kaiken mun/ jos omaksein vain saisin sun
Sa olet villiruusu/ ruusuista kaunehin*

translation:

*The flowers of the rose are beautiful,/ but I cannot pick them;
Others have taken the rose,/ and given me misery.*

*I would forget everything,/ if I could have you;
You are a wild rose,/ the most beautiful of all roses.*

Many of the songs are of Finnish origin, and some have also been recorded in Finland. There are a few songs which are translations of American songs of the period, such as "The prisoner's song" ("Vangin laulu"), and a considerable number of songs which had been written in America. Many contain Americanisms or refer to current events. Hiski Salomaa's "Lannen lokari" (Columbia 3158-F, ca. 1930), which also became a big hit in Finland in the 1940's, is a song about the "Western logger", who "has been to Frisco and seen Oregon, has been trashing in Dakota and swimming at Palm Beach". His "Varssyja sielta ja taalta" ("Stanzas from here and there," Columbia 3189-F, 1931) is a depression song which blames Wall Street.

*I have been looking for work again,/ And worn the soles out of my boots-
And the heels have run down./ The points are looking in my eyes,
And wondering what is the reason/ The feet are not getting new (boots).*

*The times are miserable/And many a man's head is turning gray.
 Wall Street is laughing up its sleeve/Because it has subordinated
 everybody.
 The pope is crying for his Lord/Churches are ?
 The bolsheviks are turning churches into museums;/It disturbs the
 priests' sleep
 Because even they are becoming unemployed./Everything looks dark like
 an autumn night.*

*If English workers go on strike/King George always catches a cold,
 And the prince's horse stumbles/ And his nose is injured.
 War idemnities hurt Germany's stomach;/Spain made its king go away,
 Unemployment does no harm in France/Because the rich of the world
 carouse and drink there*

*Uncle Sam is a wise man,/He knows business very well.
 ? is in power here,/And many artists have been banned.
 Machines have taken their jobs/And thrown thousands to the streets;
 Many musicians have sold their horns cheap/And spent their last coins
 on lunch.*

*There are about five hundred thousand/Of us Finns here in Uncle Sam's
 country;
 Here we live in heaven/Although many of us have come illegally,
 Our political parties are great/And halls like the walls of Babel;
 In many places there are six of them already,/And when a dispute
 arises we'll build one more.*

*Although Republicans rule/It is Democrats' time.
 Everybody is at the brink of ?/Well, we wait earnestly.
 Many men have quit already/And drunk our times' bad whiskey
 Until they turned their toes up./And now (we'll) sing for the last
 time.*

Antti Syrjaniemi's "Daytonin apinajuttu" (Monkey business in Dayton, Victor V-4092, ca. 1930) is about the famous Scopes trial, but the tone of the song is quite different from the hillbilly recordings recently discussed in the *JEMF Quarterly* (JEMFQ #20, p.174). Finnish-American socialist newspapers had published numerous translations of the prominent atheist writer Ingersoll. It is in this spirit that Syrjaniemi questions the authority of the Bible: "How could the whale swallow Jonah, as it is known that whales have a very narrow throat". He pokes fun at the trial and suggests that the judge should "jail the theory of evolution".

*M-m-m-m-monkey--/Oh what a grumbling
 There was when master Scopes/Knew and announced
 That in ancient times there rustled/when man was a monkey,
 And we climbed in trees/eating bark.
 But the theory of evolution/got into a pinch in Dayton
 How could a monkey change so much?
 even a lunatic would be offended by that
 No, no, we aren't monkeys*

*Dayton was a place/where they did not have knowledge.
 ?.../they were infuriated;*

"Throw that rascal in a well/ and there let him make men and women from his monkeys, by the devil!"

*But because his father is a priest/their rage cooled down somewhat
How could a monkey change so much?
even a lunatic would be offended by that
No, no, we aren't monkeys*

*There was a big trial/where they had to find out
How and when, now or then/or whatsoever.*

"Lock the doctrine inside walls/that man is an evolving brat."

*?/But the theory of evolution got into a pinch in Dayton
How could a monkey change so much?
even a lunatic would be offended by that
No, no, we aren't monkeys*

When the dispute became heated/Bryan's fan moved.

*Even the air boiled when it swung/and (somebody) demanded to know,
How the whale could swallow Jonah/as its throat is so damn narrow.
?.../Answer now: "No, I trust my Lord."*

*How could a monkey change so much?
even a lunatic would be offended by that
No, no, we aren't monkeys*

The most important accompanying instrument was the accordion, which was quite unavoidable on polkas and schottisches. Often it was augmented by guitar (finger-picked, supplying a bass line), violin, trumpet or saxophone, and occasionally a xylophonist who can also be heard on some Swedish-American recordings. Accordionists Antti Kosola, Willie Larsen and Viola Turpeinen, violinist-cornettist William Syrjala, cornettist Vaino Kauppi, saxophonist Johnny Kosola and guitarist Frankie Stenbacka were some of the musicians employed, according to Antti Kosola.

Suggestions for further research. The Finnish-American recordings span a brief period in the history of the American record industry, reaching a peak in the late '20s, when half a million Finnish-Americans probably bought more records than three and a half million Finns in Finland. Today most of the people involved are deceased or retired. Antti Kosola, who played on more Finnish records than anybody else, died in Florida in May 1971, on the same day when a visiting Finnish group was giving a concert of old-time Finnish dance music for the old Finns pensioned there.

Some ethnic groups in the United States still support a considerable record industry, but others have already disappeared. The records are lost, all those who know about them will soon be gone. I think it should be of great value both for musicologists and students of record industry, if some basic facts about the foreign-language record production could be gathered. How many such records were published and when, who produced and distributed them, how large were the sales, was there much exchange of masters with the old country, what was the influence of broadcasting, what types of music were recorded and how they were influenced by the dominant American idioms, etc.?

The general catalogues of the big companies will provide a good starting point. Some files may still be preserved, perhaps even masters. More information could be gained from veterans of foreign-language broadcasting, record

company officials, and the proprietors of record shops in ethnic neighborhoods. Knowledge of the languages involved is useful but by no means essential: nobody could possibly know all the languages.

Sources.--The most important sources of this paper have, of course, been the records themselves, of which I have been able to hear a considerable number. I am particularly grateful to Mr. Rudolph Kemppa, Finnish Radio Advertising, Hancock, Mich., who has an extensive collection of records and supplements. A fairly complete listing of Finnish-American records appears in Urpo Haapanen's "Catalogue of Finnish-American Records 1902-1945" (Helsinki 1970), with additions and corrections in the Catalogues of 1969 and 1970 (Helsinki 1970, 1971).

The main sources on Finnish-American history are the regrettably amateurish books of Rev. S. Ilmonen, *Amerikan suomalaisten historiaa I & II* (Hancock, Mich. 1919, Jyvaskyla, Finland 1923); *Amerikan suomalaisten sivistyshistoria I & II* (Hancock, Mich. 1930-31).

The numerous Finnish-American newspapers of the period should also contain much useful information (a fairly good collection exists in the library of the University of Helsinki), but the task is so formidable that I haven't yet tackled it.

Much information has also been obtained from conversations with Mr. Kemppa and with Mr. Antti Kosola during his visit to Finland in 1968, and from an interview with Kuuno Sevander taped at my request in Petrozavodsk, USSR in 1967.

Discography.--A number of Finnish-American recordings has recently been reissued in Finland in LP form. (According to Finnish law, mechanical copyright lasts for 25 years only, thus making possible reissues which combine material from various companies).

Love LRLP 17, Hiski Salomaa (12 sides from 1928-30)

Love LXL 505, Hiski Salomaa--Finnish-American Folk and Popular Music (14 sides by Hiski Salomaa, Leo Kauppi, Hannes Saari, Antti Syrjaniemi, Erik Kivi, Hannes Saari, Akseli Vuorisola, Ilmari Hautala, Rosendahl & Turpeinen)

Eteenpain ETL 301, Proletaarit nouskaa (12 Finnish-American socialist political songs)

Savel SALP 662 & 663 (14 + 14 sides by various Finnish-American artists)

Love & Eteenpain records are published by Love Records, Arinatie 8, 00370 Helsinki 37, Finland. Savel records are published by Finnlevy, Hoylaamotie 14, 00370 Helsinki 37, Finland.

--Pietarinkatu 12 A 21
00140 Helsinki 14
Finland

The following listing continues the discography begun in JEMFQ #19 (Autumn 1970), pp. 102-106. The time period covered here is 1958 through 1969. Because master numbers are lacking on almost all of the items, the usual first column of master numbers is omitted. Label names are spelled in full, except for Starday and Nashville, which are abbreviated "Sty" and "Nsh" respectively. Most of the information was provided by Johnny Bond. Comments from readers with additions or corrections will be welcome.

Bakersfield, Calif. 28 April 1958.

I Like That Kind Sty SLP 298

Hollywood, Calif. February 1959.

With Eddie Atwood group.

The Tijuana Jail Ditto 120

The Fool's Paradise Ditto 120

Hollywood, Calif. Gold Star Studios. 6 April 1959.

With Joe Maphis and group. Produced by J. Bond.

A Kid Named Bill 20th Fox 231

Jealous Lead 20th Fox 231

The Long Tall Shadow 20th Fox 156

Street Fighter Republic EP 100

Hollywood, Calif. Gold Star Studio. 15 June 1959.

As above.

Gold Rush Rejected

Hollywood, Calif. Gold Star Studio. 23 June 1959.

As above.

Gold Rush 20th Fox 156

Hollywood, Calif. Radio Recorders. 25 May 1960.

With Joe Maphis and group; Billy Mize, steel guitar. Produced by Joe Johnson.

Hot Rod Lincoln Republic 1008, Republic EP 100

Five Minute Love Affair Republic 1008, Republic EP 100

Funnybone Republic EP 100

Hollywood, Calif. Radio Recorders. 19 July and 3 August 1960.

With Paul Sells and group; Karl Farr on guitar.

The Pass Sty 634-SEP-173, Sty SLP 147

The Long Tall Shadow Sty 634-SEP-173, Sty SLP 147

The Bully Sty 634-SEP-173, Sty SLP 147

The Fool's Paradise Sty SLP 147, Sty SLP 368

High Noon Sty SLP 147

At Dawn I Die Sty SLP 147

Empty Saddles Sty SLP 147

Conversation With a Gun Sty SLP 147

Wanderers Of the Wasteland Sty SLP 147

The Deadwood Stage Sty SLP 147

Carry Me Back To the Lone Prairie Sty SLP 147

Dusty Skies Sty SLP 147

Note: Starday album SLP 147 was titled That Wild, Wicked Wonderful West.

Hollywood, Calif. Radio Recorders. 1 September 1960.
With Joe Maphis and group.

Sadie Was a Lady	Republic 1082, Sty 634-SEP-173, Sty 731, Sty SLP 147, Sty SLP 298, Sty SLP 333, Sty SLP 444
Buck Private's Lament	Republic 1082

Hollywood, Calif. Radio Recorders. 29 September 1960.
With Joe Maphis and group. Produced by Joe Johnson.

X-15	Republic 1030
The Way a Star Is Born	Republic 1030
Side Car Cycle	Republic 1028
Like Nothin', Man	Republic 1028

Nashville, Tenn. Owen Bradley Studio. 26 February 1962.
With Jerry Kennedy and group. Produced by Jerry Kennedy.

I'll Step Aside	Smash S-1761
Mister Sun	Smash S-1761
Silent Walls	Unissued
I Won't Bother You Anymore	Unissued

Madison, Tenn. Starday Studios. 1 March 1962.

Recorded before an audience of invited guests, some of whom participated as follows:
 Cowboy Copas, -1; Archie Campbell, -2; Justin Tubb, -3; Cathy Copas, -4.

Ten Little Bottles	Sty SLP 187, London HLB 9957
Eleven More Months and Ten More Days -1	Sty SLP 187, London HLB 9957
Oklahoma Hills	Sty SLP 187
I'm a Rollin'	Sty SLP 187
Family Man -4	Sty SLP 187
They Got Me	Sty SLP 187
Alabam -1	Sty SLP 187, Nsh NLP 2039
Thinkin' Tonight -1 (instrumental)	Sty SLP 187, Sty SLP 368
Tumbling Tumbleweeds	Sty SLP 187
Down Yonder	Sty SLP 187
You Are My Sunshine -1,2,3	Sty SLP 187
Of Horseradish and Cactus	Sty SLP 187
Corina	Sty SLP 187
San Antonio Rose	Sty SLP 187

Note: SLP 187, entitled Live It Up And Laugh It Up, included two more selections, one by Justin Tubb and one by Pete Wiggins.

Madison, Tenn. Starday Studios. 16 January and 23 January 1963.
With Tommy Hill and group. Produced by Tommy Hill.

Sick Sober and Sorry	Sty 721, Sty SLP 333, Sty SLP 444
Cimarron	Sty 636, Sty SLP 227, Sty SLP 444
I Wonder Where You Are Tonight	Sty SLP 227, Sty SLP 368, Sty SLP 444
One Fool To Another	Sty SLP 227, Nsh NLP 2039
Divorce Me C. O. D.	Sty SLP 227, Sty SLP 368
True Love Is So Hard To Find	Sty 636, Sty SLP 227
Tennessee, Kentucky and Alabam	Sty SLP 227, Sty SLP 368
Rainbow at Midnight	Sty SLP 227
Don't Mention Her Name	Sty 618, Sty SLP 227, Nsh NLP 2054
Glad Rags	Sty SLP 227, Sty SLP 368, Sty SLP 444
How To Succeed With Girls (Without Halfway Trying)	Sty 618, Sty SLP 227
Jim, Johnny and Jonas	Sty SLP 227
Your Old Love Letters	Sty SLP 368

Note: SLP 227 was titled Songs That Made Him Famous.

Nashville, Tenn. Owen Bradley Studio. 2 July 1963.

Produced by J. Bond as a demonstration record.

Let It Be Me

Sty 704, Sty SLP 298, Nsh NLP 2039

Madison, Tenn. Starday Studios. 16 July 1963.

With Tommy Hill and group. Produced by Tommy Hill.

Let the Tears Begin

Sty 649, Sty SLP 298, Sty SLP 444

Three Sheets In the Wind

Sty 649, Sty SLP 298, Sty SLP 333, Sty SLP 444,
Nsh NLP 2054

What Have You Done For Me Lately

Sty 665, Sty SLP 298

Have You Seen My Baby

Sty 665, Sty SLP 298, Nsh NLP 2054

Nashville, Tenn. Starday Studios. 23 April 1964.

With Tommy Hill and group. Produced by Tommy Hill.

Hot Rod Surfin' Hootlebeatnanny

Sty 678, Sty SLP 298, Sty SLP 354

Don't Mama Count Anymore

Sty 678, Sty SLP 298

My Wicked, Wicked Ways

Sty 690, Sty SLP 298, Nsh NLP 2054

Bachelor Bill

Sty 690, Sty SLP 298

Hot Rod Lincoln

Sty 7021, Sty SLP 298, Sty SLP 354, Sty SLP 444

Barrel House Bessie

Sty 7021, Sty SLP 333

Notes: Sty 7021 was released for juke boxes only. SLP 298 was titled
Hot Rod Lincoln--Three Sheets In the Wind.

Nashville, Tenn. WSM Studio C. 5 November 1964.

Recorded during disc-jockey convention.

Ten Little Bottles (edited for 45 rpm release)

Sty 704, Sty SLP 333

Ten Little Bottles

Sty SLP 333, Sty SLP 444

Hollywood, Calif. Radio Recorders. 3 March 1965.

Produced by Hal Neeley.

New Year's Day

Sty SLP 333

Judge Roy Bean's Court

Sty SLP 333

The Dang Hangover

Sty SLP 333, Nsh NLP 2054, Nsh NLP 2039

Winter Blizzard

Sty SLP 333

Octopus

Sty SLP 378

Note: SLP 333 was titled Ten Little Bottles. Other selections on this LP
recorded Jan 1963, July 1963, April 1964, August 1965.

Nashville, Tenn. Starday Studios. 30 April 1965.

With Tommy Hill and group. Produced by Tommy Hill.

The Man Who Comes Around

Sty 721, Sty SLP 368, Sty SLP 444

The Morning After

Unreleased

The Letter From Home

Sty SLP 368

Silent Walls

Sty 749, Sty SLP 368

Madison, Tenn. Starday Studios. 3 August 1965.

With Tommy Hill and group. Produced by Tommy Hill.

Side Car Cycle

Sty SLP 354

X-15

Sty SLP 354

Johnny's Camptown Races

Sty SLP 354

The Great Figure 8 Race

Sty 731, Sty SLP 354, Sty SLP 444, Nsh NLP 2039

Madison, Tenn. Starday Studios. 4 August 1965.

As above.

Fireball

Sty 758, Sty SLP 354, Nsh NLP 2039

Fastback

Sty SLP 354

Wreck Of the Old 97

Sty SLP 354

Around and Around the Figure 8	Sty SLP 354
Ben Dewberry's Final Run	Sty SLP 354
Junior Johnson	Sty SLP 354

Note: SLP 354 was titled Famous Hot Rodders I Have Known. Other numbers on this album were recorded April 1964.

Nashville, Tenn. Ryman Auditorium. 22 October 1965.
Recorded before a live audience with Tommy Hill and group.

The Morning After	Sty SLP 368, Sty SLP 378
Louisiana Swing	Sty SLP 368

Hollywood, Calif. Capitol Studios. 3 January 1966.
With Tommy Hill and group, Glen Campbell and Billy Strange, guitars.

Deep Lonesome	Sty SLP 388
They Got Me	Sty 749, Sty SLP 388

Madison, Tenn. Starday Studios. 23 March 1966.
Produced by Tommy Hill.

You Can Tell the Man Who Boozes (By the Company He Chooses)	Sty SLP 378, Nsh NLP 2054
You Sure Get Mean	Sty SLP 378
On the Wagon	Sty SLP 378, Nsh NLP 2054
Beercycles	Sty SLP 378
Set Em Up Joe	Sty SLP 378
Hand Me Down My Mountain Dew	Sty SLP 378, Nsh NLP 2054
Firewater	Sty SLP 378
Over the Hill	Sty 758, Sty SLP 378
Funny What a Little Drink Can Do	Sty SLP 378, Nsh NLP 2054
The Morning After	Sty SLP 368, Sty SLP 378
Love Song In 32 Bars	Sty SLP 378

Notes: SLP 368 was titled The Man Who Comes Around; SLP 378, Bottles Up; NLP 2054, Three Sheets In the Wind.

Nashville, Tenn. Starday Studios. 1 July 1966.
With Tommy Hill and group. Produced by Tommy Hill. Some with Red Sovine, -1

Hell's Angels	Sty 776, Sty SLP 388
Giddyup Hobo (The Gear Jammer and the Hobo) -1	Sty 790, Sty SLP 388
Thunder On the Road	Unreleased
Taxicab Man	Sty SLP 388

Nashville, Tenn. Starday Studios. 2 July 1966.
As above.

Little Bugle Boy (The Ballad of Bugle Bill)	Sty SLP 388
Lovers Leap	Unissued?
A Way of Life	Sty SLP 388
Ragged But Right	Sty SLP 388
If You Can't Bite, Don't Growl	Sty SLP 388
Invitation To the Blues	Sty SLP 388
Hurt, Fool, Hurt	Sty SLP 388

Note: SLP 388 was titled The Branded Stock.

Hollywood, Calif. RCA Studios. 16 January 1967.
Produced by J. Bond.

What a Tavern...What a Town	Sty SLP 402, Nsh NLP 2054
Show Me the Way To Go Home	Sty SLP 402
White Lightning	Sty SLP 402

Fuzzy Rovin' Gambler	Sty SLP 402
Si Si Lito Lindo	Sty SLP 402
I Only Had Four Bits	Sty SLP 402
The Crazy Mixed Up Hotel	Sty SLP 402
I Wish I'd Bought a Half a Pint and Stayed	Sty SLP 402
In the Cotton Pickin' Wagon Yard	

Note: SLP 402 is titled Ten Nights In a Barroom.

Madison, Tenn. Starday Studios. 13 and 14 December 1967.

Produced by Tommy Hill. Marle Travis, guitar.

Little Ole Wine Drinker Me	Sty SLP 416
I Threw Away a Rose	Sty SLP 416
My Bucket's Got a Hole In It	Sty SLP 416
The Bottle Let Me Down	Sty SLP 416
Drink Up and Go Home	Sty SLP 416
Put Me to Bed	Sty SLP 416
Here's To the Ladies	Sty SLP 416
Swinging Doors	Sty SLP 416
Don't Squeeze My Sharmon	Sty SLP 416
Bottom Of the Bottle	Sty SLP 416
Pop a Top	Sty SLP 416
I Can't Even Do Wrong Right	Sty SLP 416

Note: SLP 416 is titled Drink Up and Go Home.

Nashville, Tenn. Starday Studios. 16 December 1967.

With Tommy Hill and group. Produced by Tommy Hill.

Bottom of the Bottle	Sty 826
I'm Gonna Raise Cain (While I'm Able)	Sty 826, Sty SLP 444
Down To Your Last Fool	Sty 847
Invitation To the Blues	Sty 847

Nashville, Tenn. Woodland Studios. 4,5,6 March 1969.

All with Merle Travis. Produced by Kelso Herston.

Blues Stay Away From Me	Capitol ST 249
Blue Railroad Train	Capitol ST 249
There's More Pretty Girls Than One	Capitol ST 249
Gonna Lay Down My Old Guitar	Capitol ST 249
Field Hand Man	Capitol ST 249
Brown's Ferry Blues	Capitol ST 249
Blow Yo' Whistle, Freight Train	Capitol ST 249
Beautiful Brown Eyes	Capitol ST 249
When It's Time For the Whippoorwill To Sing	Capitol ST 249
The Weary Lonesome Blues	Capitol ST 249

Note: Capitol ST 249 is titled Great Songs Of the Delmore Brothers.

Nashville, Tenn. Woodland Studios. 12 November 1969.

With Bill Pursell and group.

Remember the Alamo	Sty SLP 456
The Legend Of Lady Luck	Sty SLP 456
Take Me Back To Tulsa	Sty SLP 456
Tomorrow Never Comes	Sty SLP 456

Nashville, Tenn. Woodland Studios. 13 November 1969.

As above.

It Only Hurts When I Cry	Sty SLP 456, Sty 45-893
City of Sin	Sty SLP 456
Time Changes Everything	
The Girl Who Carries the Torch For Me	Sty SLP 456, Sty 45-893

Nashville, Tenn. Woodland Studios. 14 November 1969.

As above.

After Loving You	Sty SLP 456
I Wonder Where You Are Tonight	Sty SLP 456
Here Come the Elephants	
How Do You Talk To a Baby	Sty SLP 456

Note: SLP 456 is titled Something Old, New, Patriotic, and Blue.

* * * * *

Additions to Part I of Discography.

Readers have provided the following additional release numbers for Columbia recordings listed in Part I of this Discography. Only the master numbers are given here (where known); for titles, see the earlier installment.

Conqueror 9868: H438/H443	Conqueror 9871: H466/H470
Conqueror 9869: H440/H441	Conqueror 9872: H439/H442
Conqueror 9870: H467/H468	Regal Zonophone G25172: H585/H1494

Coronet KW 015: Co 49565/Co 49564
 Coronet KW 002: Louisiana Swing
 Coronet KW 034: All I Can Do Is Cry
 Phillips P24553H: I Lose Again / Everybody Knew the Truth But Me

Harmony HL 7308: Johnny Bond's Best

HCO-2472		
HCO-2473	HCO-2967	RHCO-4194
HCO-2592	HCO-2968	RHCO-4446
HCO-2927	RHCO-4087	Co 50767

Harmony HL 7353: Bottled In Bond

H-1494		Co 48674
HCO-2252	HCO-2897	Six Of One, Half a Dozen of
HCO-2894	RHCO-10618	the Other
HCO-2896	Co 50768	Loaded for Bear

+ + + + + + + + + + +

JEMF STAFF CUTS

Many readers have had the frustrating experience of writing the JEMF and waiting many weeks for an answer. This is, as we are the first to admit, a deplorable situation, and we wish it could be avoided.

In the past, we have had only one regularly paid secretary, and she works only 1/4 time. For our other staff, we have had to depend on the University's Work-Study program--an arrangement between the Federal Government and Universities whereby needy graduate students are employed part-time by the University and the Government pays 80% of their salaries. Now, the Work-Study Program has been cut back drastically, and we have been forced to reduce our staff accordingly.

The unfortunate result of this is that we have been of late even slower at answering correspondence. We beg your indulgence in this matter

BOOK REVIEWS

CHARLEY PATTON, by John Fahey (London: Studio Vista, 1970). 112pp. Illustrated. 13 shillings (ca. \$1.75) softbound; also available in hard cover edition.

Fahey has here an excellent book, easily the best single-study of a musician and a model for future analysis. The usual such study is primarily, if not exclusively, concerned with biography. While Fahey has included that here, he has chosen to emphasize musical and textual analysis. Though some blues fans will skip over these sections, the student equipped to handle the material will be glad that it has been included.

May I suggest that it is easier to equip oneself to follow musical analysis of this sort than one may think? Those who do not read music should begin with Howard Shanet's *Learn to Read Music*. Otherwise, a few hours spent on the musical analysis sections of Bruno Nettl's *Theory and Method in Ethnomusicology* should be sufficient.

Fahey begins with an "Introduction" to place Patton and his recorded music in perspective. Arguing that because almost anyone who wanted to could make a record, and that because the company men allowed the singers to record what they wished, the recorded country blues should be considered as legitimate folk music, he goes on to make out a case that Patton's "*recorded* repertoire represents a very good sample of what southern black songsters and blues singers were performing between 1915 and 1934" (p.8).

Here I think Fahey has strained his case. Blues singers had to pass auditions (Skip James, for example, said he was the only one of several hopefuls who did) after they were brought to the attention of the record companies through talent scouts. Many blues singers who might have wished to record could not do so because their landlords would not allow them off the farm (there was no guarantee they would return). Furthermore, the limitations of the recording situation itself--3 1/2 minutes per side, aural but not visual performance, self-censorship by singers, directives by company men in many instances to (1) record "blues," (2) use original material, and (3) avoid "hillbilly" songs--make assertions that the records represent live performances hard to swallow. Of course it *is* true--and Fahey makes this point--that commercial country blues recordings are at least as valuable documents of the live performances as the "folk music" recordings made under the Library of Congress' auspices.

But these commercial recordings don't have to be made into windows through which the live performances can be (hazily) seen. Rather, they should be treated as things in themselves. The records had their own audiences and generated their own in-culture situations. For example, many women who enjoyed the music but thought it wrong to attend the Saturday night parties were able to listen to the music on records. Furthermore, though we have been led to believe otherwise, it is simply not true that every locale had its own semi-professional musicians to supply live music. In these regions the portable victrolas were carried to picnics and parties, there to supply the entertainment. I shall document this in my dissertation, which (mercifully) is nearing completion.

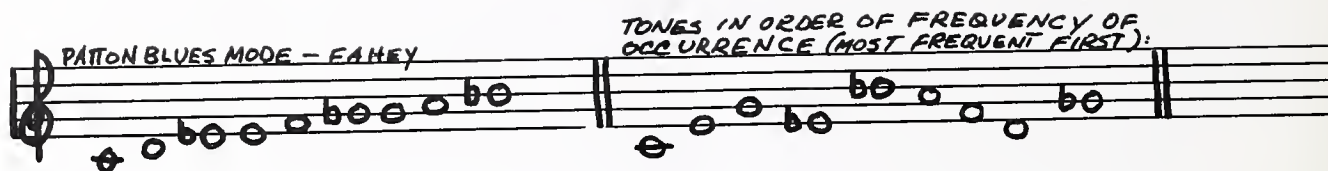
Whether Patton's recorded repertoire is representative of what black singers were performing is beside the point. It is representative, insofar as the output of any regional artist may be considered so, of what southern black singers were *recording*.

In order to supply "A Brief Biography," Fahey relies largely upon the detective-work of David Evans, Gayle Dean Wardlow, and Bernard Klatzko. He ascribes to Patton himself more direct influence upon other singers than is demonstrable, but it is certainly true that the delta music has had a tremendous ongoing impact. At the close of this second section comes a well-aimed shotgun blast at those folklorists who have tried, and persist, in arguing that blues expresses racial and social protest:

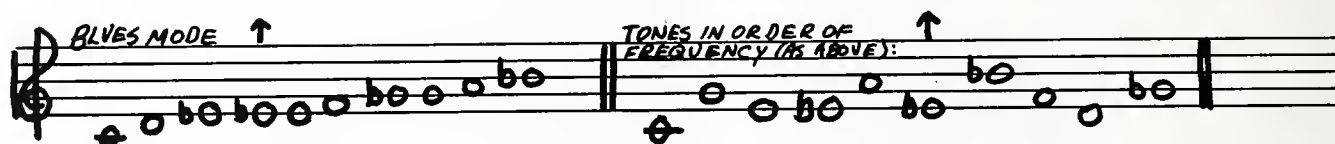
Patton was an entertainer, not a social prophet in any sense. He had no profound message and was probably not very observant of the troubles of his own people. He was not a 'noble savage.' Least of all did he try to express the 'aspirations of a folk.' His lyrics are totally devoid of any sentiments attacking the social or racial status quo. In fact, according to Son House, Patton had very good relations with white people . . . Both Patton and House were frequently received into white homes, slept in them, and ate in them. The racial segregation of Patton's day was not as rigorous as it is now, and it was not as insidious. (p. 29)

Now it is evidently true that the recorded blues rarely express racial protest and infrequently express social protest, and then only in a generalized "everyman" sense. But to conclude that race relations were therefore better than liberal or radical folklorists would have us believe seems unwise. From childhood the black person is taught to be very careful not to offend whites because of the seeming arbitrariness of white man's justice. It is not surprising, therefore, that a singer who was making a record which would have his own name on the label would refrain from anything which directly or indirectly could be interpreted as expressing racial protest and label him as an "uppity nigger" troublemaker. In this regard it is fascinating to listen to Blind Willie McTell refuse several times to sing songs expressing racial protest when Alan Lomax asks him to do so ("Monologue on Accidents," *Blind Willie McTell: 1940* The Library of Congress Recordings, Melodeon 7323). In sum, just because Patton or any other blues singer rarely recorded--or sang in live performance--songs expressing racial or social protest, one should not conclude that he was otherwise oblivious to the difficulties of being black in America. Patton's way out--and the way out chosen by many black entertainers--was to play the fool, the clown.

Fahey's musical analysis follows the biographical information. He eschews rhythmic analysis and instead concerns himself primarily with tonal organization: scales, modes, and tune families. He rejects the idea that Patton sings on purpose any pitches falling between the major and minor third (between Eb and E in the key of C, for example) and, after counting the frequencies with which the pitches in Patton's songs occur, proposes the following blues mode for his music:



Using the symbol \uparrow to represent a pitch slightly higher than notated but insufficiently high enough to be notated by the next pitch on the western staff, I found the following mode in forty representative recorded country blues songs from 1926-1930:



It will be observed that this blues mode differs from Fahey's in two particulars: the order of the frequency of pitches, and the inclusion of the pitch E_b^{\uparrow} (which could just as easily have been written as E). I not only hear Patton sing distinct pitches that fall between the major and minor third, but I believe that such occurrences are common in recorded country blues. Of the forty blues I transcribed, twenty-three of them had all three pitches in the "third" complex: E_b , E_b^{\uparrow} , and E . Such tones were separate and distinct instead of occurring exclusively in slurs.

These considerations are rather important, for neither of the two modes above corresponds to any of the European church modes nor do they correspond to published descriptions of African modes nor, in fact, to published descriptions of Afro-American folk music, which is usually said to be pentatonic. The decatonic (ten-tone) I am proposing and the enneatonic mode (nine-tone) Fahey proposes need to be discarded or verified based on further transcription and analysis; but, if either is verified, it would appear that, as far as country blues is concerned, the "blue-note" controversy concerns the third of the scale only (and not the seventh or the fifth) and that its resolution depends not only upon the existence of distinct quarter-tone pitches but also upon the fact that *both* major and minor third appear prominently.

Fahey's analysis of tonal organization would have been simplified if he had used the concept of melodic contour to help him identify tune families. His idea of tune family is admirable: "a group of melodies with a similar sequence of stressed pitches, with similar or identical pivotal pitch sequences (or pitches)" (p. 52). It turns out that Patton recorded several titles that had virtually the same tune, a practice not uncommon among blues singers; and, just having read Fahey's results, I asked Son House if Patton didn't string together in performance those songs which sound so much alike on records. House confirmed this practice to be true, though he asserted that there would be instrumental breaks between stanzas, and that it only took a few stanzas about the "pony" or the "rooster" or whatever was the subject mentioned in the title to "establish" the song, and that the rest of Patton's verses were just "monkey junk" or throw-ins from a storehouse in his memory.

At this point musical and textual analysis are related, and in the last section of his book Fahey examines and classifies the texts, finding that classifications based on purely musical phenomena generally coincide with classifications based on purely textual phenomena. That means that certain kinds of tunes go with certain kinds of texts. Fahey finds the outstanding characteristic of Patton's blues texts to be the incoherence among stanzas in a song. In other words it is usually the stanza which expresses a complete thought, and the next stanza may express another thought seemingly unrelated to the previous thought. Nor does there seem to be emotive coherence in Patton's stanzas.

Instead of looking for consistent meaning in Patton's texts, and trying to make a coherent world-view out of it, Fahey has thus neatly sidestepped the issue. I think he is justified in doing this for several reasons. Firstly, it seems to me that one is on stronger ground analyzing a sample of forty related tunes than a sample of the forty texts they carry, if only because the techniques available for tune analysis are more standardized. Attempts to structure world-views based upon content analysis of song texts depend entirely upon the inclusiveness and adequacy of the analyst's categories, but if the analyst is not familiar with the culture--and even if he is--his categories distort by simplification. Moreover, as Paul Oliver has pointed out in *Screening the Blues*, the "subjects" of recorded blues tend to concentrate upon the situations and emotions of man-woman relations, omitting entirely or de-emphasizing other important situations and emotions which would be important in any world-view. Black literature is, I think, certainly more evocative of rural Southern black culture in its entirety than are blues texts.

Three appendices (but no index) round out the book. In the first appendix Fahey has included his transcriptions of the entire texts and (usually) the music of one stanza used for analysis from each song. To my knowledge, Fahey was the first to transcribe the bulk of Patton's texts (in the M.A. thesis of which this book is an outgrowth), a task which was incredibly difficult. As a rule I find these transcriptions more likely than those published elsewhere (e.g. in *Blues World's* Charley Patton booklet or in the notes to Yazoo Records L-1020, *Charley Patton: Founder of the Delta Blues*). His musical transcriptions are very detailed and correspond closely with the transcriptions I have made of three of Patton's songs. They lack metronome indications of tempo. The last two appendices contain discographical and bibliographical information respectively.

Charley Patton is the first of what I hope are several single-figure studies of blues singers. Other important singers such as Bessie Smith, Robert Johnson, and B. B. King suggest themselves to future researchers willing to engage in musical and textual analysis. I hope that Fahey continues to write about the blues songs he knows so well.

--Jeff Titon
Minneapolis, Minnesota

KING OF COUNTRY MUSIC - THE LIFE STORY OF ROY ACUFF by A.C. Dunkleberger (Nashville: Williams Printing Co., 1971). 137pp., hardcover and paperback.

Mr. Dunkleberger, an admitted friend and FAN of Roy Acuff (who isn't) races through the life story of the KING OF COUNTRY MUSIC as if riding a jet pen reluctant to set down except to record brief highlights and incidents in the life and times of the beloved Country Singer with a speed that tends to lead the reader to fear that it must be told now or never.

He dedicates his book...."to the FANDOM of Country Music"...., in a veil of gargantuan words and elegant phrases which will, without doubt, send the readers in the Great Smoky Mountains scurrying to their local libraries in order to consult bigger and better volumes of Noah Webster for clarification and understanding. One must, as we did, have the dictionary at his side for this project.

Not only does he begin each chapter with a verse from one of Roy's famous songs, but he sees to it that the reader's thoughts do not STRAY as he CAPITALIZES many words, hitting us over the head, driving his point home with an attitude of 'now, get that and get it straight!!!!' We got it.

He traces Roy's beginnings in Maynardsville, (conveniently neglecting, or forgetting to include the date of birth. We have it, but will keep the trust), along with the Parents, Grandparents, wife Mildred, and many others, to the massive SUNSTROKE upon the baseball diamond, which, like a hand of fate, guides him from home plate to the fiddle and radio in Knoxville, and on down to Nashville and the Grand Ole Opry. Even as he takes us up to the mike and stage of the Opry, he backs off, leaves us hanging, then enters again only to imply the first appearance to be a flop. Not so, for, as he puts it..."in a few days came, lo, a telegram"... unquote.

Other phrases and words like...."of the burgeoning of Radio Stations".... "for the nonce"...."of which, more anon"....and, back to "FANDOM" again".... only serve to point out the Golden Throne upon which he places his friend and STAR. Rightly so...we agree. Mr. Dunkleberger, early in his book, warns us that, at Roy's own suggestion, he is to tell THE UNVARNISHED TRUTH...."tell it as it is", and he does...in a little more than 40,000 words..that makes, let's see...about 1000 words for each of the 40 years indicated. The question is...is that enough?

From there on he dwells upon THE GREAT SPECKLED BIRD, phonograph records, personal appearances, and the usual disappointments in the early years. Yes, he tells it all....but, oh, so briefly. He skims the cream off the top leaving us to yearn for the skim milk. He writes a beautiful book in magnificent language, does Mr. Dunkleberger. We are glad he wrote it and more glad that we got to read it. Now, for our extreme disappointments:

It is not what is *in* the book, but what is left OUT that pains us. After mentioning such notable names as Caruso, MacCormack, Schumann-Heinck, Sousa, Whiteman, Daniel Boone, Davy Crockett, Alvin York, Ernie Pyle, Fred Rose and Dizzy Dean--each of whom rates a full chapter--Elizabeth Schlappi, Mae West, Vivien Leigh, and many, many others, we find one name most conspicuous in its absence: UNCLE ART SATHERLEY. Would one tell the Elvis Presley story without

without mentioning Sam Phillips, or Steve Sholes, or Col. Tom Parker? Then why this omission? Art Satherley could give us enough material on Roy Acuff to fill several volumes the size of this, the full life story. What about the many conferences they had, going over material?...what about the portable recording equipment, non electric, which followed the artist into Hotel rooms where walls were knocked out for the occasion and the engineer had to sit on the only seat that his bathroom control room allowed? Tell about the day the cable broke....tell about the time Roy recorded eight songs in one hour and forty five minutes. Leave Art Satherley out of the life and career of Roy Acuff and that course is greatly altered.

And another thing....does the PRINCE ALBERT GRAND OLE OPRY segment deserve one sentence while a horse gets a full page? That's it: "For years he was a regular featured artist on the Saturday night network show, on a national hookup." That's all that is devoted to the first NBC show that brought the Grand Ole Opry and Roy Acuff to the entire nation. There's enough interesting material there to deserve, at least, two chapters. An outline it is. The full story it is not. He does mention the movies that Roy made, but, here again, it's only a rest stop for the swift, flying pen. Why the hurry?

And now, for the crowning, crushing blow! Tell it as it is...Roy insists. Tell the BAD with the GOOD. Early we are warned that THE UNVARNISHED TRUTH is coming.... We prepare ourselves for the worst...don't worry, Roy, we think, we'll forgive you, no matter what....we're not so pure ourselves. If it must be told.....let it be told. It is told: Friends, will you believe that our hero once carried a 200 pound drunk down some stairs and wound up in front of a Judge? It's true. Will you believe that he once poured whiskey down the throat of a pet goose? the cad did it.

Now, let us be frank about this: This reviewer does not recommend the unveiling of unpleasanties of famous people. Neither does he mean to imply that there *is* anything to tell on this subject in question. There is plenty that this reviewer would not wish revealed about himself....But, why lead us on? Why then let it be known by it's real name.....*mischief*.

No pages will have to be torn out to keep them from the kiddies.

So, there it is. A very good outline, but all too short. Mr. Dunkleberger is, indeed, a true blue friend and fan of Roy Acuff. He runs the years by us in a veil of heliotrope stating that much is yet to be told. He ends by saying..."We shall terminate it with a comma, thus

,

And with a comma his story ends. We, also, shall close this review, which is almost as long as the book, with a question mark.....Why...why not more.... why not, at least, include the discography which was mentioned twice....why not a little bit of the Political Venture...just a little.....Why, why,

Why

?

--Johnny Bond
Burbank, California

BIBLIOGRAPHIC NOTES OF INTEREST

Old Time Music, No.1 (Summer 1971), is the first issue of a new periodical edited by Tony Russell and owned by Russell and Simon A. Napier of *Blues Unlimited*. This issue contains features on Frank Hutchinson, Clayton McMichen, the WLS Barn Dance, the Musical Brownies, The Scottdale String Band, Fiddlin' John Carson, the beginnings of listings of the OK 45000 hillbilly series and of the white performers recorded by the Library of Congress. The JEMF is cooperating wholeheartedly in this new venture, and we are sure that all of our supporters who are fans of old time hillbilly music will welcome this periodical. (Subscriptions should be addressed to OTM, 33 Brunswick Gardens, London W8,)

BOSSMEN: BILL MONROE & MUDDY WATERS, By James Rooney (New York: Dial Press, 1971), 159 pp., \$5.95. Two biographies, generously illustrated, both drawing heavily on quotations by the two musicians themselves. To be reviewed in a future issue of *JEMFQ*.

ENCYCLOPEDIA OF COUNTRY AND WESTERN MUSIC, by Len Brown and Gary Friedrich (New York: Tower Publications, Inc., 1971), 191 pp., \$1.25 for paperback edition. Approximately 200 brief biographies of musicians, song-writers, producers, promoters, and other personalities in the C & W field; the emphasis is on the past few decades, but a few "pioneer" figures (e.g., the Stoneman Family, Uncle Dave Macon, Jimmie Rodgers, the Carter Family, Ralph Peer, Bob Wills) are included. The book seems rather hastily put together, and the quality of the material varies considerably.

Sing Out! 20:5 (May/June 1971), pp.6-8. Four biographical obituaries commemorating old-time musicians who died during the first half of 1971: Dock Boggs, J.E. Mainer, Arthur Smith, and Wade Ward. Also included are transcriptions of one recording by each of the four artists.

ARSC Journal, III:1 (Winter 1970/71), includes two papers given at the Fourth Annual ARSC Meeting in Nashville, October 1970: "Hunting for the American White Spiritual: A Survey of Scholarship, With Discography," by Daniel W. Patterson of the University of North Carolina at Chapel Hill, (pp.7-18); and "Vernon Dalhart: His Rural Roots and the Beginnings of Commercial Country Music," by Walter D. Haden of the University of Tennessee at Martin, (pp. 19-32).

The Devil's Box, #14 (April 3, 1971), pp. 12-13. "The Skillet Lickers Bluebird Discography," by Robert Nobley. A listing of recordings made by Gid Tanner and the Skillet Lickers in 1934 for RCA Bluebird. #15 (August 20, 1971), pp.5-6: "Norman S. Edmonds--Mountain Fiddler," by Stephen F. Davis and Robert F. Nobley. A biography with discography.

Keystone Folklore Quarterly, XVI:1 (Spring 1971), pp.1-38. "The Hillsville Tragedy in Court Record, Mass Media and Folk Balladry: A Problem in Historical Documentation," by Peter R. Aceves, deals with the events concerning the Allen Family, including Claude and Sydney Allen, in 1911-12 in Carroll County, Va. Transcriptions of many ballad texts are given, including Henry Whitter's OK recording of "Sidney Allen."

North Carolina Folklore, XIX:3 (May, 1971), pp. 99-104. "A Discography of

North Carolina Folklore," by Daniel W. Patterson. Includes both field recordings and commercial issues and reissues.

Esquire (November 1971), pp. 136-147. A collection of brief articles on various aspects of contemporary Nashville and C & W music; extensively illustrated.

Look (June 29, 1971), illustrated feature article on B. B. King by George Goodman. Includes quotes from interviews with King and other persons.

THE GOLD OF ROCK & ROLL: 1955-1957, edited by H. Kandy Rohde (New York: Arbor House, 1970), 352 pp., \$8.95. For each of the 13 years covered, this book includes a general musical/historical introduction, a list of the top 50 hits of the year, and 52 charts of the top ten of the week, the latter including performer, writer, publisher, and record release data. The Top Ten charts "were arrived at by weighing the charts of leading trade journals, cooperating radio stations representing regional variations, and our notes and recollections of the rock and roll era."

American Quarterly 23:1 (Spring 1971), pp. 25-45. "The Rhetoric of Hope and Despair: A Study of the Jimi Hendrix Experience and The Jefferson Airplane," by Lawrence Chenoweth. An attempt "to understand the behavior and rhetoric of . . . youths who advocate social withdrawal or revolution by studying the lyrics of two rock groups."

Journal of Popular Culture, IV:3 (Winter 1971), pp. 590-594. "Taking Popular Music Too Seriously," by Richard A. Peterson, comments on the significance of lyrics of contemporary rock songs, and how they may be changed to suit the occasion or medium.

Journal of Popular Culture, IV:4 (Spring 1971), pp. 911-919. "The One Dimensional Approach to Popular Music: A Research Note," by R. Serge Denisoff and Mark H. Levine, stresses that the lyric content of contemporary rock songs is not a sufficient index to the significance of the songs for their young consumers: "It therefore appears highly desirable to . . . ascertain the original lyrical intent, especially in studies addressing musical tastes and the ability of listeners to interpret songs."

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JEMF REPRINT SERIES

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15. "Railroad Folksongs on Record--A Survey," by Norman Cohen. From *New York Folklore Quarterly*, Vol. 26 (June 1970).
16. "Country-Western Music and the Urban Hillbilly," by D. K. Wilgus. From *Journal of American Folklore*, Vol. 83 (1970).
- 17-25. Under the title "Commercially Disseminated Folk Music: Sources and Resources," the July 1971 issue of *Western Folklore* printed nine articles by the following authors: D. K. Wilgus, Eugene Earle, Norm Cohen, Archie Green, Joseph Hickerson, Guthrie Meade, and Bill C. Malone. Available bound as a set only. (\$1.00 to Friends; \$2.00 to all others.)
26. "Hear Those Beautiful Sacred Tunes," by Archie Green. From *1970 Yearbook of the International Folk Music Council*.

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